

KARPŪRACARITA BHĀṆA

OF

AMĀTYA VATSARĀJA

Text with English Translation and Critical Study by

Dr. S. S. JANAKI



THE KUPPUSWAMI SASTRI RESEARCH INSTITUTE

MADRAS - 600 004

1983

IN

KARPŪRACARITA BHĀṆA
OF
AMĀTYA VATSARĀJA

Text with English Translation and Critical Study by

Dr. S.S. JANKI

THE KUPPUSWAMI SASTRI RESEARCH INSTITUTE

MADRAS - 600 004

1989

First Edition : 600 copies

© K. S. R. Institute

Price : Rs. 20 (Indian)
\$ 3 (Foreign)

ISBN : 81-85170-03-7

Printed by :
Anantheshwara Print Packs.
Madras 600 004.
Phone : 847895

FOREWORD

“And idle gleams will come and go
But still the clouds remain”

-Tennyson

Sanskrit drama is like a city with many highways and byways. By and large, scholars and literary critics have ignored the byways like *bhāṇa* and *prahasana* in their fancy for the highways of *nāṭaka* and *prakaraṇa*. Historians have wondered why, after the initial upsurge of *bhāṇas* published as *Caturbhāṇī*, there is almost a blank for several centuries and why, once again, there is a sudden spurt of a plethora of stylized *bhāṇas* in the sophisticated writers of the South after the 17th century. For an answer to these and related literary problems, one should turn only to experts like Dr. S.S. Janaki who has a life-time's devoted scholarship to her credit and whose authority is unmatched in this area of study.

Indeed, I find myself quite unequal to the task of writing a 'foreword' to my friend's excellent edition of Vatsarāja's *Karpūracarita* — complete with a learned and literary Introduction, a very racy and readable English translation and scholarly footnotes — because I see nothing to supplement her observations. Yet, if I agreed to write this, it is only in deference to her courteous desire.

As ably highlighted by Dr. Janaki, this *bhāṇa* or dramatic “monologue” by Vatsarāja is of many-sided interest. It is like an oasis in the arid desert that spans about ten centuries in the history of this genre. It is a light comedy,

short in compass, not so loose in structure and finds room for a few Prakrit stanzas even in the framework of a monologue which admits of only one actor-narrator who has to report actions and feelings of all characters by the dramatic device of 'addressing the sky' (*ākāśa-bhāṣita*) or talking to others imagined to be present, though invisible to the audience. It is a sophisticated world of dramatic convention, centred in the saloon of a hetaira; and the hero is an adventurer, a gambler and an aesthete alive to the charm of women and the arts. He has scant respect for conventional morality and his behaviour provides a comic and satirical contrast to heroes in serious drama. More than all, its simple and scintillating conversational style gives it an edge over the studied bombast of some conventional *nāṭakas*. The spirit it breathes and the atmosphere it weaves is that of a *prakaraṇa* like the *Mṛcchakaṭika*. The 'viṭa' of this *bhāṇa* is not just a rake and a rogue; he is also an aesthete, genteel in his manners.

The entire piece may be deemed an extravaganza, meant to offer popular entertainment. The rules of dramaturgy have little binding on this literary form; and it is interesting to note how the observation of Bharata that ten 'lāsyāṅgas' or dance-themes for heroines in love (like 'geya-pada' or love-song) might be profitably utilized by all dramatic forms like *bhāṇa* was mistaken by later classical theorists as a rule governing *bhāṇas* alone. Modern scholars too have been confused by this anomaly; and Dr. Janaki has illuminatingly shown how, in conformity with this late mistaken rule, Vatsarāja has attempted to provide four *lāsyāṅgas* in this play though, in the nature of things, all talk of a courtesans's love in terms of a sublime fantasy is but a *tour de force*.

This scholarly edition of a short classic deserves the attention of all students of Indian culture, as it holds a mirror primarily to the secular aspects of ancient Indian city-life, with all its snares and pitfalls. It illustrates the truth of Susanne Langer's remark that "art is the objectification of feeling and subjectification of nature". The monologue as a dramatic form is a fine flower of Indian genius and may be deemed as India's contribution to World Drama.

Mysore
18-11-1989

K. Krishnamoorthy
Professor of Sanskrit (Retd.)
Karnataka University

PREFACE

During Jan. 1969 to July 1971 I was working as a Boden Fellow at the University of Oxford for my D. Phil. dissertation on a "Critical Study of the *Caturbhāṇī*." Students of Sanskrit literature know that the *Caturbhāṇī* contains four earliest specimens of *bhāṇa*, namely-Sūdraka's *Padmaprābhṛtaka*, Vararuci's *Ubhayābhisārikā*, Iśvaradatta's *Dhūrtaviṭasamvāda* and Śyāmilaka's *Pādatāḍitaka*. *Bhāṇa* as a genre in theory and practice, is unique in its content, format and presentation by a single person. Its history too is interesting. After the Gupta period in which the *Caturbhāṇī* are generally known to have been written, there was a gap of a few centuries. In the medieval period there was a spurt of *bhāṇas*, especially in South India, and this has continued till the present times. I was therefore interested in collecting materials about *bhāṇa*'s characteristics as available in the dramaturgical treatises from Bharata's *Nāṭyaśāstra*, and also about all the *bhāṇas* available in print and manuscripts. This information was quite vast and interesting and in the course of its critical study I found, amongst other things, that in the post-*Caturbhāṇī* period there were Vatsarāja's *Karpūracarita* from West India (12th-13th centuries), Śrīrāmajanma of Tārācaraṇa Tarkaratna, a Bengali author who stayed at Kāśī (20th cent. beginning) and *Kandarpadarpaṇilāsa* of the Āndhra writer Bellamkoṇḍa Rāma Rāya (20th cent. beginning). In my Doctoral dissertation to the Oxford University, I presented just the English translation of *Karpūracarita*; and the highlights of the other two, although I found that all the three required special analytical studies.

During 1988-89 the Kuppaswami Sastri Research Institute decided to publish a couple of monographs. "The Concept of the Beautiful in Sanskrit Literature" by Dr. V. Raghavan was brought out in December 1988 under this scheme. The second is the present work. I have

VIII

given here the text of *Karpūracarita* in Devanāgarī on the left side and English translation on the right, with textual variants and notes wherever necessary. The text presented here is based on its G.O.S. edn. A close study has enabled me to effect a few changes in the text and in the Sanskrit Chāyā for the Prākṛt portions. Considering the importance of the *Karpūracarita* in the history of *bhāṇa*-literature and to add to the usefulness of the text, I have provided a critical study of the text as a unique specimen of *bhāṇa* and of its literary aspects. One of the unique features of K.C. is the profuse usage of Prākṛt in it. These Prākṛt passages are printed in smaller type in the present edition.

Prof. K. Krishnamoorthy, the versatile senior Sanskrit scholar, is reputed for his varied Alaṅkāra Studies, and is now engaged in revising the text of Bharata's *Nāṭyaśāstra* with *Abhinavabhāratī* in four volumes through the Gaekwad's Oriental Series, Baroda. I cannot adequately thank him for spontaneously agreeing to write the Foreword.

The academic staff of the Institute - Dr. V. Kameswari, Mr. K.S. Balasubramanian and Mr. T.V. Vasudeva, - have assisted me in the proof-reading and preparation of Index.

Ms. Martha Selby and Mr. S. S. Rangan, Post-graduate research scholars at the Institute, have offered useful suggestions in improving the translation in some places and I am thankful to them for the same.

Thanks are due to the Ministry of Human Resource Development, Government of India, for providing the financial assistance.

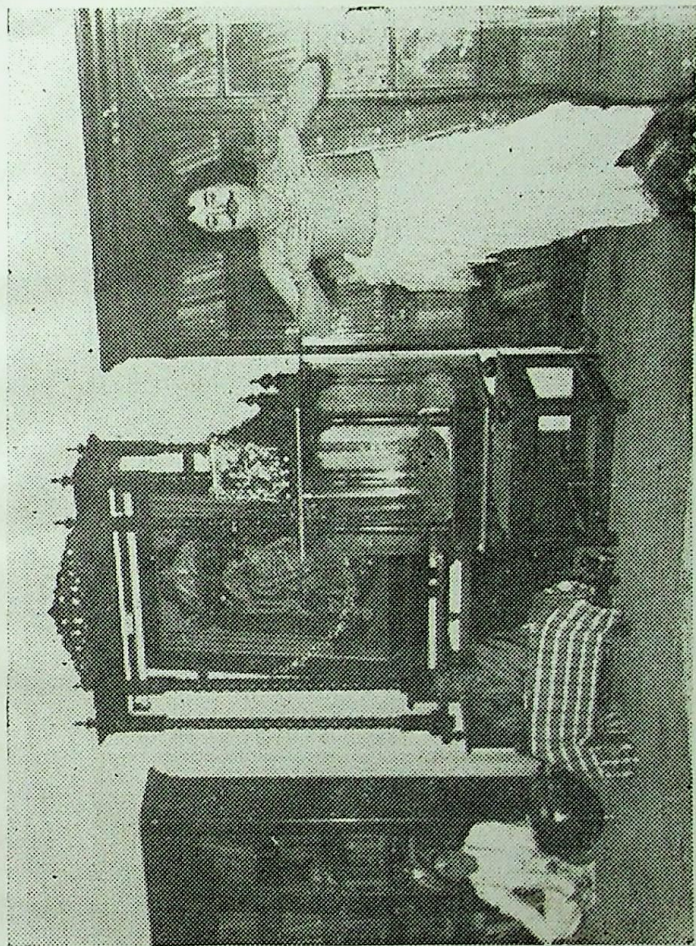
M/s Anantheshwara Print Packs is to be thanked for their neat printing.

Madras
23-11-1989

S. S. Janaki
Director
Kuppuswami Sastri Research
Institute

CONTENTS

	Page
FOREWORD — Prof. K. Krishnamoorthy	III
PREFACE	VII
CONTENTS	IX
CRITICAL INTRODUCTION	
The Author	i
Bhāṇa, a play-form	ii
Karpūracarita (K. C.), a unique bhāṇa	iv
Critical Analysis of K.C.	v
Theme	v
Characters	ix
Technicalities in K. C. as bhāṇa	
Prastāvanā	x
Bharatavākya	xii
Vastu or Plot	xvi
Viṭa's narration	xviii
Time-duration of incidents	„
Lāsyāṅgas in K. C.	xxi
Use of Prākṛt	xxvi
Dramatic Action	xxix
Retrospect	xxxii
Literary style of Vatsarāja	xxxiii
The text of K.C.	xxxix
KARPŪRACARITA BHĀṆA - Text with English Translation and Notes	1
INDEX OF VERSES	51
GENERAL INDEX	53



Sanskrita Ranga's Presentation of Karpūracarita in February 1974



Dr. K. Ganesan as Karpūra

KARPŪRACARITA BHĀṆA

OF

VATSARĀJA

CRITICAL INTRODUCTION

CRITICAL INTRODUCTION

THE AUTHOR

Vatsarāja is well known¹ as a minister of the Chalukyan ruler Paramardideva (1163-1203 A.D.) of Kālāñjara and his son and successor, Trailokyavarmadeva (1212 - 41 A.D.) Of the six plays published in the "Rūpakaṣaṭka" (Gaekwad's Oriental Series 8) the Kirātārjuniya is said to have been represented on the stage under the orders of Trailokyavarmadeva and the other five, at the behest of Paramardideva.

Vatsarāja has made substantial contribution to the minor forms of Sanskrit drama (rūpaka or dṛśya) by composing a play illustrating each of them. They are - Karpūracarita (bhāṇa), Kirātārjuniya (vyāyoga), Tripura-dāha (dīpa), Rukmīṇipariṇaya² (ihāmṛga), Samudramathana (samavakāra) and Hāsyacūdāmaṇi³ (prahasana). He is probably the author of also a praśasti⁴ on Śiva,

1. See Introduction to G.O.S. 8., 1918. Here on p.vi it is pointed out that this Vatsarāja should be distinguished from "Vatsarāja, the son of Mahīdhara and minister of Kirtivarmadeva, who erected a flight of steps in Samvat 1154 or 1097 A.D." and another Vatsarāja, "the grand-father of Sallakṣaṇa, a minister of Paramardi, who erected a temple of Viṣṇu in Sam. 1252 or 1197 A.D."
2. Its ed. with English translation and study was the subject of a post-graduate M. Phil. thesis for the University of Madras in 1986 by a scholar at the Kuppaswami Sastri Research Institute under my guidance.
3. An analysis and appreciation of this is given by Sri V.S. Venkataraghavachariar in the Samskrita Ranga Annual I, Madras, (1958-59), pp. 35-41.
4. Journal of the Asiatic Society of Bengal, XVII. 1848, p. 313. Sometimes the praśasti is attributed to the patron Paramardideva.

which contains among others, the verse “Dāsye’ham parī-ambhaṇāni” etc., which is one of the two nāndī verses of Karpūracarita(K.C.). Besides, a verse of Vatsarāja quoted in Jalhaṇa’s Sūktimuktāvalī⁵ is not found in the published six plays of the author.

Of his six plays, the bhāṇa and prahasana are said to have been staged at the yātrā or festival of Lord Nilakaṇṭha, and the ihāmṛga, at that of Lord Cakrasvāmin at Kālāñjara.

BHĀṆA, A PLAY-FORM

Of the play-forms (Rūpaka) Bhāṇa is unique in being performed by a single actor, the Viṭa. The theme in Bhāṇa is short ; it is descriptive of the activities during a day of persons involved in gaiety, love, sports, gambling etc. It is a satire on the hypocritical behaviour of those in the higher strata of society, as also a criticism of those who spend their time in activities of love, gambling and desperate ways of living. The solo actor of the play, the Viṭa, a chief man of the town, who knows in detail all the persons dwelling there, is most suited to introduce the various characters and criticise them in diverse ways. The other characters occurring in the theme are supposed to exist off-stage ; with all of them the Viṭa carries his conversation through the Nāṭya-dharmī technique of Ākāśabhāṣita or imaginary conversation. The Ākāśabhāṣita is defined⁶ as—

5. G.O.S. LXXXII. p. 39. v. 26

सत्काव्यपीयूषसमुद्रमध्ये न वाडवाग्निर्न च कालकूटः ।

तस्यावगाहेन तथापि चित्रं खलस्य तापः परमोऽभ्युदेति ॥

6. Daśarūpaka I. 60. (Hall’s Ed. Calcutta, 1865, p. 58)

किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत् ।
श्रुत्वेव अनुक्तमप्येकः तत्स्याद् आकशभाषितम् ॥

The Bhāṇa is thus unique among Sanskrit drama-types in its theme, content and representation. Bharata has described Bhāṇa in the Daśa-rūpaka chapter (XIX in G.O.S. ed.) of Nāṭyaśāstra and more than 100 specimens of Bhāṇa are available in print and manuscript.

The best as well as the earliest specimens of Bhāṇas are available in the collection Caturbhāṇī⁷ (generally assigned to the Gupta period) containing four unique bhāṇas—Sūdraka's Padmaprābhṛtaka, Vararuci's Ubhayābhisārikā, Śīvaradatta's Dhūrtaviṭa-samvāda and Śyāmilaka's Pādātāḍitaka. Their language is sharp, witty and satirical, and the characters are deftly drawn and individualised.

No bhāṇa is known to have been composed for a few centuries after the Caturbhāṇī. In the medieval period some bhāṇas by well known South Indian authors like Vāmana Bhaṭṭa Bāṇa and Varadācārya alias Ghaṭikāśatam Ammāl are known. But from late 17th to 20th centuries the bhāṇa-type caught the fancy of many authors from different parts of South India, so that it seems to have been monopolised in this part of the country. More than 100 bhāṇa-specimens are available in print and in manuscripts. Writers of history of Sanskrit dramatic literature like

7. The Caturbhāṇī has been printed collectively twice (Trichur, 1922 and Bombay, 1959) and also individually.

A study of Bhāṇa in theory and practice along with a critical study of the Caturbhāṇī was the subject of the Doctoral dissertation of the present writer at the University of Oxford in 1971.

A. B. Keith⁸ and S. K. De⁹ were aware of just a few of these later bhāṇas, and also considered them as monotonous in form and content and a contrast to the Caturbhāṇī.

On a critical analysis of the hitherto available forty printed bhāṇas, the present writer has however noted, that three of them work generally on the pattern sketched by the theorists of dramaturgy, but yet reveal some distinct characteristics of their own. They are chronologically—Vatsarāja's Karpūracarita from West India in the 12th-13th centuries ; Śrīrāmajānma (end of 19th and beginning of 20th century) by Tārācaraṇa Tarkaratna, a Bengali author describing the 12-day festivities in connection with the birth of a child Rāma to the author's patron Prabhunārāyaṇa Simha at Benares ; and Kandarpadarpavilāsa (19th-20th centuries) of Bellamkoṇḍa Rāma Rāya from Andhra, embodying the yearnings of a devotee of Kṛṣṇa and his meeting the Lord's diverse forms with their respective consorts.

KARPŪRACARITA, A UNIQUE BHĀṆA

Of the above three unique bhāṇas, Keith and De were aware of only the K.C. About this play Keith¹⁰ says—“Karpūracarita is a bhāṇa of the orthodox type ; the gambler Karpūraka describes in monologue his revelry, gambling and love”. Dealing with the same bhāṇa in some more detail De¹¹ admits that it possesses some individual traits of its own but adds that “it bears more

8. Pp. 263-4, Sanskrit Drama.

9. Aspects of Sanskrit Literature, pp. 1-26 ; A History of Sanskrit Literature, Classical Period, Vol. I. pp. 248-55, 487-93.

10. *Ibid*, p. 265.

11. *Ibid*, p. 489.

CATURBHĀṆĪ AND AFTER

v

affinities to the Caturbhāṇī than to the later bhāṇas". It will be seen however that K. C. stands alone among the bhāṇas for more than one reason—

1. It is the earliest bhāṇa in the post-Caturbhāṇī period.
2. Amongst the 100 or more bhāṇas hitherto available in print and manuscripts *only two* are from West-India—K. C. written in the 13th century and Pañcāyudha-prapañcā (Bombay, 1864) of Trivikrama composed in 1805 A.D.
3. Standing chronologically between the Caturbhāṇī and the latter ones K.C. is unique in plot, its construction and in technical details.

CRITICAL ANALYSIS OF K.C.

THEME: As far as the subject-matter is concerned the trend of the story in this shortest (in 34 verses) available printed bhāṇa-specimen could be made out only with some difficulty. In short, the story is that of a viṭa, Karpūra-ka who has lost all his money in gambling and is passionately in love with the courtesan Vilāsavatī. After performing some fraudulent deeds he becomes in the end rich and secures the hand of Vilāsavatī too.

In the Prologue (Prastāvanā) of the play the main theme is indirectly mentioned in a metaphorical way by the description of the knavish sun (Karpūra-ka) approaching the sky (courtesan), after dispelling the moon (Mañjiraka) of dim splendour and setting at naught the night (bawd Kalāvatī) (verse 4).

आच्छिद्य सद्यः प्रतिनायकस्य चन्द्रस्य मन्दप्रतिभस्य लक्ष्मीम् ।
तां शम्भलीं रात्रिमपास्य दूरे धूर्तो रविर्द्या गणिकामुपैति ॥

The details of his roguish activities as recounted in the body of the bhāṇa are as follows :

1. Karpūṛaka impersonates Nipuṇaka, goes as a messenger to Mañjiraka, an influential Viṭa of the town, who is in love with Vilāsavati, the beloved of Karpūṛaka. The latter receives Mañjiraka's ring as a gift by telling him a lie that Vilāsavati loves truly Mañjiraka only and not Karpūṛaka (vv. 15 to 22).
2. Posing as another Nipuṇaka, the long-lost younger brother of Caturaka, who is the servant of an influential, rich gambler Hāradatta, Karpūṛaka meets Caturaka and gives him counterfeit coins. Caturaka pays the counterfeit money to an innkeeper, drinks wine heartily there. When he is in a drunken condition, the sober Nipuṇaka carries away the necklace and other valuable possessions of Hāradatta which were then in the possession of Caturaka. (vv. 27 to 30).
3. With the necklace of Hāradatta, he goes to the latter's beloved Candrasenā as the messenger of Hāradatta. Giving a false message to Candrasenā that Hāradatta had won large amounts of money in gambling that day, gains an easy access into her house. At dead of night when the servants were under the spell of wine, he steals the valuable belongings of Candrasenā including a precious China-Silk dress that Candanaka, another lover of Candrasenā, gave her (v. 23 ; 23/24 ; 31/32).
4. With the ring of Mañjiraka (referred to in 1 above) and Candrasenā's belongings, Karpūṛaka goes to the house of Mañjiraka, steals the latter's possessions and keeps Candrasenā's things there instead (23/24).

The *achievements* of Karpūraka are—

- a. Mañjiraka, his worst enemy, is arrested with the charge of having stolen Candrasenā's belongings (22/23).
- b. Hāradatta too, another influential rogue of the city, is imprisoned and exiled with the charge of the counterfeit money in his possession, which was paid to the innkeeper by his servant Caturaka (31/32; 32/33).
- c. Due to a misunderstanding between Vilāsavatī and her mother Kalāvati, the latter leaves the place (32/33). So Karpūraka secures the hand of Vilāsavati and is rid of the bawd Kalāvati as well as the other rich, influential rogues in the city. He also becomes rich (v. 33).

Though the activities of Karpūraka are given above in due order and sequence, from the textual references given within brackets for each of these activities, it would be clear that the text does not give them in due order. Also from the textual references of Karpūraka's achievements, it could be made out that they are also scattered at different places in the text. Actually the trend followed in the work is as follows :

- (i) In an ākāśabhāṣaṇa with Candanaka, Karpūraka describes the beauty of Vilāsavatī, their mutual love, and the past interesting love-anecdotes between them (vv. 9-14). At the end of this narration Candanaka laughs and makes fun of Karpūraka by saying that if the love between Karpūraka and Vilāsavatī had been so strong and deep, he could not understand as to

why the former should go on an errand to his rival Mañjiraka (14/15).

- (ii) Then Karpūraśa narrates his taking a pretentious message to Mañjiraka that Vilāsavatī is deeply in love with Mañjiraka only and his getting a ring from the latter (vv. 16-21). After narrating this, Karpūraśa says— "Friend Candanaka, listen, listen. If the wretched Mañjiraka has stolen the belongings of the courtesan Candrasenā, why then does he move along the main streets shamelessly, having put on your China-silk? How is he going to retaliate now that he is imprisoned by the royal officers? Mañjiraka's wealth too has been robbed by someone who fraudulently received his ring". To this Candanaka replies: "Do you mean that you stole the China-silk of the courtesan Candrasenā and gave it to Mañjiraka as a stolen gift?" (22/23).

In the above speeches of Karpūraśa and Candanaka two incidents are mentioned, namely, the stealing by Karpūraśa of Candrasenā's things and the former, transferring them on to Mañjiraka, for which offence the latter is punished. The first incident is told by Karpūraśa immediately after the above query of Candanaka. However this narration of Karpūraśa (22/23 to 23/24) starts at the point of the latter going to Candrasenā with the necklace of Hāradatta.

Now, how did Karpūraśa get 'Hāradattahāra'? To understand this part of the story one has to go to the long narration between verses 24 and 31 where Karpūraśa cheats Hāradatta's servant Caturaka and takes from him his master's necklace.

CHARACTERS

ix

It is clear therefore that the incidents described in K.C. are interconnected and each of them is necessary for the main action of the play. It is a short thriller, whose story moves backwards and forwards and the author is to be complimented on executing such a plot successfully within the frame-work of a bhāṇa.

Characters :

The only actor appearing on the stage is the knave Karpūraṇa, a gambler involved in amorous activities and a stranger to the place.

As is the characteristic of a bhāṇa he talks imaginarily. Such characters are only two, Candanaka and Virodhaka, with others his close friends. It may be noted that Karpūraṇa's talk with Candanaka covers a major part of the bhāṇa.

In the course of these imaginary speeches, the other characters intimately connected with the theme are made known. They are—

Women — Vilāsavatī, a courtesan in love with, and loved by Karpūraṇa

Kalāvati, the aged mother of Vilāsavatī

Candrasenā, a courtesan loved by Candanaka, but in love with Hāradatta.

Māyāvatī, Candrasenā's mother.

Men — Mañjiraka, Karpūraṇa's rival

Hāradatta, lover of Candrasenā, and a rival of Candanaka.

Caturaka, Hāradatta's servant.

Nipuṇaka, Caturaka's younger brother.

Deity — Māṇibhadra, a Yakṣa worshipped by the gamblers.

TECHNICALITIES IN K.C. AS A BHĀṆA

I. Prastāvanā

The contents of the Prastāvanā in K.C. are—

1. Two Nāndī verses invoking the blessings of lord Śiva.
2. Then the Sūtradhāra enters. He mentions the occasion of staging the bhāṇa, its name and author. (This is technically called Prarocanā).
3. Description of morning (verses 3, 4).
4. After verse 4 the Sūtradhāra has an *imaginary interlocutor*, namely, his own assistant (mārṣa) who speaks in Prākṛt.
5. The *second imaginary speech* about the dhūrtas' movements during night, induces an angry reply from Karpūraka in verse 6 from behind the curtains.
6. Through this indignant reply the Sūtradhāra inducts the Viṭa.

From the above highlights of the Prastāvanā it can be seen that it is in both Sanskrit and Prākṛt, and that the single person of Sūtradhāra conducts only an imaginary conversation off-stage (ākāśabhāṣaṇa) with his assistant who does not appear on the stage.

It is noteworthy that Bharata deals with the Prastāvanā in his Nāṭyaśāstra (G.O.S. ed. chap. V) as common to all stage-performances, whether it is a play-form or otherwise. And of the rūpaka-varieties the bhāṇa stands

out uniquely as a one-man show with the consequent necessity of the introduction of the device Ākāśabhāṣaṇa for projecting the imaginary characters off-stage. A question that naturally arises in this connection is - how should the Prastāvanā or prologue be of such a one-man performance? Does the Sūtradhāra recite the invocatory stanza, induct the single Viṭa, with or without Ākāśabhāṣaṇa? Or as in other dramas, does the Sūtradhāra introduce the Viṭa in the course of a *dialogue* with others like his wife (naṭi) and assistant (māriṣa)?

Unfortunately the Nāṭyaśāstra of Bharata or later works on the subject do not deal with this question. So the necessity arises to find out the answer from the available specimens of Bhāṇa. In my Doctoral dissertation already mentioned I have made a detailed analysis of the form and content of the Prastāvanās of the 35 printed bhāṇas. Suffice to point out here that the Sthāpanā (or Prastāvanā) in the earliest bhāṇas in the Caturbhāṇī are short and in Sanskrit and in three of them the Sūtradhāra alone appears on the stage. K.C. is therefore the earliest bhāṇa in which the Prastāvanā is (a) written in Sanskrit and Prākṛt, and where (b) the Sūtradhāra conducts an imaginary conversation with his assistant through the technique of Ākāśabhāṣaṇa. In fact it is the only available printed bhāṇa where both the above features are found. A few of the later bhāṇas carry only one of the above two aspects. For example, the Sūtradhāra conducts imaginary conversation in the Vasantatilaka¹² Bhāṇa of Varadācārya alias Ghaṭikāśatam Ammāḷ from Kāñcī, in the 15th cent.

12. Printed more than once at Madras (1871, 1874 etc.) in Grantha and Telugu characters.

A.D., and the Madanasañjivana¹³ of Ghanaśyāma from Tanjore in the 18th cent. On the other hand Sanskrit and Prākṛt are used, for example in (a) Mukundānanda¹⁴ of Kāśipati from Karnataka in 18th cent. and in (b) the Śṛṅgāratilaka¹⁵ of Bhāskara from Kerala in the 19th century.

II Bharatavākya

Towards the close of K.C. Karpūra describes his achieving success in different ways through the grace of lord Māṇibhadra.

वयस्य चन्दनक, पश्य पश्य, भगवतो माणिभद्रस्य प्रसादमहि-
मानम् ! द्वित्रैव दिनेः कृतकृत्यास्मः ।

Immediately thereafter the lord appears through Karpūra's Ākāśabhāṣaṇa and says that he has been much pleased with the Viṭa's devotion to himself and asks what more needs to be done for him. (तत्किं ते भूयः प्रियमुपकरोमि ?) Karpūra offers to Māṇibhadra his repeated salutations and says that all his desires are fulfilled (v. 33). He then adds the line तदापीदमस्तु following it up with a verse in which he expresses his desire that people in the world may always be delighted and be deeply devoted to Lord Siva.

This is the usual way of completion in all Sanskrit dramas from Bhāsa to post-medieval times. The concluding

13. Ed. by Y. Ojihara in Roman Script in Journal of Bull. de la Maison Franco-Japonaise, IV. iv. New Series, 1955 and also separately.

Also serially in the Journal of Sarasvati Mahal Library, Tanjore XXI, i. ii. iii. 1967-68.

14. Kavyamālā 16.

15. Calcutta, 1934; Śri Ravi Varma Samskrita Granthavali XIII. i. Jan. 1965.

statement will be either तथापीदमस्तु or तथापीदमस्तु भरतवाक्यम्, the last term technically referring to the concluding benedictory verse. This term is of unknown origin and etymology and is used only in dramas and not in dramaturgical treatises. However it is the general belief that Bharataavākya is so called in honour of Bharata, the founder of Sanskrit dramaturgy, and that this final benedictory verse is the statement of a 'bharata' or actor not as playing the role of any character in a play. According to Bharata however, the last two Sandhyāṅgas pertaining to the fifth and last Sandhi called Nirvahaṇa (*denouement* or conclusion) are Kāvyaśāṁhāra and Praśasti. Conferring a boon and its receipt are called Kāvyaśāṁhāra and a wish expressing peace for the king and the country is 'Praśasti'. (Nāṭyaśāstra XIX. 103-4, G.O.S. ed.)

वरप्रदानसंप्राप्तिः काव्यसंहार इष्यते ।

नृपदेशप्रशान्तिश्च प्रशस्तिरभिधीयते ॥

Of these Kāvyaśāṁhāra would correspond to the sentiments expressed by the higher divinities or persons through the statement 'kim te bhūyaḥ priyam karomi?', and Praśasti to the final benedictory verse following 'tathāpi idam astu'.

An analysis of the final portions of the Caturbhāṣī shows that the twin principles of Kāvyaśāṁhāra and Praśasti were not strictly followed in the four bhāṣas in this collection. Their details are as follows :-

<i>Name of the Bhāṇa</i>	<i>Prefatory statement</i>	<i>Final verse</i>
1. Padmaprā- bhṛtaka of Sūdraka	सुभगे, गृह्यताम् आशीः said by Viṭa Saśa to courtesan Devasenā	Viṭa Saśa's blessings for the success of Devasenā's first tryst with Karṇiputra.
2. Dhūrtaviṭa- samvāda of Īśvaradatta	No such statement	First half of the verse says that Devīlaka will be agree- able to Sunandā's wishes; the second half expresses the wish that the king may protect the sea-girdled land.
3. Ubhayābhi- sārikā of Vararuci	—do—	Verse referred to as 'Bharatavākya'. First half of the verse describes the happy re-union of the Viṭa Kuberadatta with his belo- ved. The second half wishes that in the same way the king should happily protect the Earth.
4. Pādātādi- taka of Syāmilaka	किं ते भूयः प्रियमुपहरामि? भोः, श्रूयताम्	The chief Viṭa expresses his wishes regarding the well- being and cheer of Viṭas, courtesans, bawds and gam- blers.

It is seen from the above that in all the above four cases the final verse is uttered by the chief Viṭa himself and

not by any divine or semi-divine agency. This final verse in the earlist bhāṇa-collection of Caturbhānī, called Bharata-vākya only in the Ubhayābhisārikā, lays stress on the happy love-life between a specific couple in whom the chief Viṭa is interested. It is not, as in the plays of Kālidāsa and other later writers, in the form of a boon or general benediction conferred by a higher authority. Two bhāṇas in the Caturbhānī namely, the Dhūrtaviṭasamvāda and Ubhayābhisārikā, club such a general benediction in the second half of the final verse, as seen below:—

न त्वामहमतिवर्तिष्ये वेलामिव महोदधिः ।

इमामपि महीं पातु राजा सागरमेखलाम् ॥

—Dhūrtaviṭasamvāda

व्याकोचाम्भोजकान्तं मदमृदुकथितं चारुविस्तीर्णशोभं

जातस्त्वं प्रीतियुक्तः प्रिययुवतिमुखं वीक्षमाणो यथाद्य ।

एवं सस्यधियुक्तां जलनिधिरशनां मेरुविन्द्यस्तनाढ्यां

प्रीतिं प्राप्नोतु सर्वा क्षितिमधिकगुणां पालयन्नो नरेन्द्रः ॥

—Ubhayābhisārikā

It is therefore seen that among the available Bhāṇa-specimens the K.C. is the earliest, in which the two technicalities to be had at the conclusion of the play according to Bharata, namely the Kāvya-samhāra and Praśasti, are available in the pronouncements of Māṇibhadra, the lord of the Yakṣas, to the Viṭa Karpūra. Almost all the later bhāṇas, in print and mss., follow the K.C. in their concluding portion.

III. Vastu or Plot

The main theme in K.C., as seen above, is the wreaking of the vengeance of the poor, knavish, foreigner Karpūra on the rich and artistic Mañjiraka. The other highlighting incidents are Karpūra's deep love for Vilāsavati and getting rid of the latter's mother Kalāvati. It is noteworthy that the other incidents narrated and depicted, namely, of Karpūra going as a messenger of Vilāsavati to Mañjiraka and of Hāradatta to Candrasenā, his impersonating Nipuṇaka - are all intimately connected with the main theme. Due to this peculiar nature of the plot there is no extraneous incident that is not connected with the main action, nor is there criticism of men and matters, or of the erotic exuberances of courtesans and sensualists, not associated with the main theme.

But this is not so in the Caturbhāṇī and a majority of later bhāṇas. It is to be noted in this connection that according to Bharata's Nāṭyaśāstra (G.O.S. ed. XIX. 47) the Bhāṇa should have only two sandhis, namely Mukha and Nirvahaṇa, as it is a play-form in a small conspectus-like the Prahāsana and Vithi.

द्विसन्धि तु प्रहसनं वीथ्यङ्को भाण एव च ।
मुखनिर्वहणे तत्र कर्तव्ये कविभिस्सदा ॥

Bharata refers to the five sandhis — Mukha, Prati-mukha, Garbha, Vimarśa and Nirvahaṇa — in connection with the regular systematic development of the plot of the play. The name Sandhi or 'juncture' is significant as each of these five is the mix-up of the five Arthaprakṛtis and five Avasthās. In short, in non-technical parlance, any action or event, has to pass through the five stages of a

beginning, some progress, an obstacle, the resulting conflict, deliberation and the final accomplishment. From the view-point of the structure and build-up of the plot, Nāṭaka and Prakaraṇa, stand apart with all the five Sandhis, along with the other structural parts like the Sandhyaṅgas and Vṛtṭyaṅgas introduced by the dramatist with due consideration to necessity and propriety. Owing to the simplicity and straightforward nature of the theme, the Bhāṇa along with Prahasana, Aṅka and Vithī, shall have just the beginning and final execution of an incident that forms its subject matter. The Abhinavabhāratī (Vol. II. G.O.S. ed. p. 451, lines 11-13) too reiterates this idea and says that the bhāṇa's theme is simple and lacks variety.

न च विततमन्त्रेतिवृत्तम्, इतिवृत्तवैचित्र्यमपि तत्र नास्ति ।

According to all dramaturgical treatises from the Nāṭya-śāstra, the incidents described in the Bhāṇa are commonplace occurrences and diverse roguish activities, mostly centering round the Viṭa.

Generally in all the bhāṇas the above prescription about the theme is strictly followed. At the beginning of the bhāṇa, the Viṭa comes out in the early morning, refers to a simple theme, like the expected (or problematic) union of himself or his friend with a lady-love; such a thing invariably happens or about to happen, towards the close of the day. In the course of the day the Viṭa walks along and meets a number of persons, mostly women, and carries out jovial talks with them. However these varied dialogues are not related mutually or with the main theme.

As a contrast to this general pattern the Viṭa in the K.C., Karpūra, carries his off-stage conversations with only two, both of them male, namely, Candanaka and Virodhaka. Of these two, Candanaka who occupies a major part of the narration (verses 8-30 and 33-4), is intimately connected with the plot as a friend of Karpūra and a lover disappointed with and impoverished by Candrasenā. So also is Virodhaka, the second interlocutor.

IV. Viṭa's Narration

As defined by Bharata (Nāṭyaśāstra XVIII. 108. G.O.S. ed.) a bhāṇa could either be the narration by the Viṭa of his own experiences or specific personal descriptions and activities of others.

आत्मानुभूतशंसी परसंश्रितवर्णनाविशेषश्च ।

द्विविधाश्रयो हि भाणो विज्ञेयस्त्वेकहायश्च ।

K.C. is the hitherto available single specimen of ātmānu-bhūtaśamsana; these experiences of Karpūra, sharp and quick, are effectively portrayed in and through the entire play as the major theme.

V. Time-duration of incidents

In K.C. the action starts in the cool early hours of morning. For, in the Prastāvana the Sūtradhāra remarks that the dawn is setting and it is the best time for histrionic activities—

प्राप्त एवायमभिनयोचितः स्वभावसुभगः प्रभातसमयः ।

At this part of the day too Cupid is not allowed to take rest on account of the jingling noises of women moving

about here and there (verse 3). And verse 4 describes the sun just rising and dimming the splendour of the moon.

While the time of the start of the action in K.C. is clear as early morning, as in almost all the bhāṇas, the conclusion-time is not clear. However the various incidents narrated in K.C. are said to have occurred in the course of two or three days. For, the Viṭa Karpūṛaka tells Candana towards the close of the play (32/33) that his wishes were accomplished in two or three days on account of the blessings of lord Māṇibhadra.

वयस्य चन्दनक, पश्य पश्य, भगवतो माणिभद्रस्य प्रसादमहि-
मानम् । द्वित्रैरेव दिनैः कृतकृत्याः स्मः ।

It should be noted that this is not so of the bhāṇa as defined in the dramaturgical texts and also in the actual specimens available in print and mss. According to Bharata's Nāṭyaśāstra (XVIII. 110. G.O.S ed.) the activities recounted in a bhāṇa should be in a single act.

एकाङ्को बहुचेष्टस्ततः कार्यो बुधैर्भाणः ॥

Unfortunately Bharata is silent about the duration of the incidents in a bhāṇa. It is noteworthy that amongst the post-Bharata writers only Rāmacandra and Guṇacandra from Gujarat in the 11th century A.D. mention specifically in their Nāṭyadarpaṇa (G.O.S ed. 1929. Vol. I p 127 that the Bhāṇa is to be in one act and should describe a day's occurrences only —

तथा मुखनिर्वहणसन्धिसंपूर्ण - एकाहनिवर्तनीयत्वात् एकाङ्कः ।

The Caturbhāṇī and all the later bhāṇas strictly follow this prescription of narrating a day's events only.

They all describe the entry of the Viṭa in the early hours of the morning, regretting his or his friend's separation from the beloved, or reminiscing the sweet enjoyment on the previous night. After the narration of the Viṭa's meeting some friends of his, the afternoon is described in a conventional manner; similar things happen in the afternoon too, and with the night-fall the bhāṇas come to an end.

VI. Lāsyāṅgas in K.C.

It may be useful in the first instance to know something about the Lāsyāṅgas and their association with Bhāṇa. Now Lāsyā is well known as the delicate feminine dance as opposed to the virulent masculine Tāṇḍava. At the time of Bharata, Lāsyā and Tāṇḍava were the solo items, while the Nāṭya or Rūpaka (the Sanskrit drama tradition) represented a group participation. What are the Lāsyāṅgas? Bharata enumerates and defines ten (or eleven) lāsyāṅgas (Nāṭyaśāstra IXX. 1 9ff. G.O.S. ed.)

मेयपदं स्थितपाठ्यमासीनं पुष्पगण्डिका ।

प्रच्छेदक त्रिमूढं च सैन्धवाख्यं द्विमूढकम् ॥

उत्तमोत्तमक चैवमुक्तप्रत्युक्तमेव च ।

लाभ्ये दशविधं ह्येतदङ्गनिर्देशलक्षणम् ॥

At this point it is not necessary to go into the characteristics and highlights of the Lāsyāṅgas except to note that before enumerating them, Bharata states that (1) they are performed by a single person (ekahārya) like Bhāṇa, (2) their themes are innovative and (3) they are used in Nāṭakas too.

LĀSYĀNGAS AND THEIR USE IN SANSKRIT DRAMA xxi

अन्यानि च लास्यविधावङ्गानि तु नाटकोपयोगीनि ।
 अस्माद्विनिःसृतानि तु भाण इव एकप्रयोज्यानि ॥
 भाणाकृतिवत्लास्यं विज्ञेयं त्वेकपात्रहायं वा ।
 प्रकरणवद्बहुकार्यासिंस्तवयुक्तं (?) विविधभावम् ॥

On a later occasion Bharata (Nāṭyaśāstra XXXI. 330ff) reverts to Lāśya and Lāsyāṅga; this time he deals with the use of Lāśya too.

लास्यमित्येव यत्पूर्वं मया वः परिकीर्तितम् ।
 लक्षणं तस्य वक्ष्यामि प्रयोगं च यथाक्रमम् ॥

Accordingly the practical use of the Lāsyāṅgas is said to be in the Pūrvaraṅga of plays, especially, those which are technically called 'Sukumāra'. The latter consist of many emotional situations rich in Kaiśikī Vṛtti, female characters, songs, dances, Śṛṅgāra rasa etc.

A thing to be noted in this connection is that Bharata refers to many structural concepts embodying varying situations, ideas, etc. like Sandhyaṅgas, Lakṣaṇas, Vṛttis and Vṛtṭyaṅgas, each one of them, serving some purpose in developing the theme and emotional content of a play. As rightly pointed out by Dr. Raghavan¹⁶ the Lāsyāṅgas too, like the Sandhyaṅgas, can pertain to all drama-types including Bhāṇa. Besides, Bhāṇa and the Lāsyāṅgas are similar as both of them are performed by a single person (ekahārya).

While this relationship of Bhāṇa and the Lāsyāṅgas is clear enough and straight-forward, the Daśarūpaka of Dhanañjaya creates some confusion. For, while defining

16. P. 558 "Bhoja's Śṛṅgāraprakāśa, 1978 (2nd edn.)

Bhāṇa it says, among other things, that it has the ten Lāsyāṅgas (III. 49-53)

मुखनिर्वहणे साङ्गे लास्याङ्गानि दशापि च ॥

The commentary Avaloka on Daśarūpaka unfortunately does not explain or illustrate the Lāsyāṅgas; nor is there any clarification about the mode of prevalence of Lāsyāṅgas in the Bhāṇa. Later Alamkāra writers like Simhabhūpāla (Rasārṇavasudhākara, III. 232-46) repeat *verbatim* this information from Daśarūpaka. In fact all the dramaturgical writers, including Dr. S.K.De¹⁷ and Dr. Sten Konow¹⁸ of the present century, take it definitively that Bhāṇa is the only type of Sanskrit Drama that has the ten Lāsyāṅgas. This has naturally led to further wrong notion about the origin of Sanskrit Drama. For, De (*Ibid.*) says - "Bharata lays down the technical requirements that in a bhāṇa the elements of the Lāsyā (a kind of dance) are specially appropriate". According to Sten Konow, "the requirement regarding Lāsyā probably emphasises its (that is, Sanskrit Drama's) popular origin and development from a primitive mimetic performance but little trace of it remains in the extant Bhāṇas, and it may be taken as a survival in theory of what was probably once its peculiar feature in practice".¹⁸

Dr. Raghavan has highlighted the above problems and misinterpretations in his article on "the Bhāṇa and the Lāsyāṅgas"¹⁹. Here he shows that the consideration of the

17. P. 66, Journal of the Royal Asiatic Society, 1926.

18. Das Indische Drama, Berlin-Leipzig, 1920.

19. Originally printed in the Journal of the U. P. Historical Research Society, Lucknow. XVIII. July-Dec. 1945, pp. 135-47; later reproduced in his Bhoja's Śṛṅgāraprakāśa, pp. 556-65 (1978 ed.).

Lāsyāṅgas as a special feature of Bhāṇa, has arisen due to a wrong understanding of Bharata's text concerning the Lāsyāṅgas, that the Lāsyāṅgas are really like Bhāṇa in being *ekahārya* (done by one person on the stage) and that they, like in the play-form²⁰ Bhāṇa too, can occur as narrative descriptions.

This is the background information about the possibility of Lāsyāṅgas being a characteristic feature of a bhāṇa as available in dramaturgical texts from Dhananjaya's *Daśarūpaka*. In the course of my critical study of about forty printed bhāṇas and an equal number of those in manuscripts, I was rather surprised to find that all the authors of the above specimens except *Vatsarāja*, have not at all considered introducing at least a few Lāsyāṅgas in the structure of the bhāṇa in the narrative mode. *Vatsarāja* therefore deserves not only special consideration in this respect, but is also to be complimented for introducing four Lāsyāṅgas in the course of the *Viṭa Karpūraka* reminiscing his past experiences with his lady love *Vilāsavatī*, and recounting them to the interlocuter *Candanaka*. The four Lāsyāṅgas introduced thus are *Sthitapāṭhya*, *Geyapada*, *Puṣpagandhikā* (-gaṇḍikā) and *Pracchedaka*. Their contexts are as follows—

1. Once when *Karpūraka* (v. 10) was separated from *Vilāsavatī* due to a love-quarrel and resorted to the well-guarded terrace of the palace, she, being rendered sleepless, addresses Sleep thus in a *Prākṛt gāthā*—

20. This is quite possible. I also feel that the association of Lāsyāṅgas may have been more appropriate in the *Uparūpaka Bhāṇa* rather than in the play-form. On this see my "Bhāṇa-Rūpaka and Uparūpaka" in the *Journal of Oriental Research*, Madras. Vols. XLVII-LV. 1989. pp. 234-46.

अग्नौ न तत्त धुत्ते वावारो कोवि इअरदूईण ।
आणेषु सिविणए तं मा णिदे, णिदया होहि ॥

In this verse Vilāsavati says that Karpūraśa cannot be successfully brought to her side by any other messenger except sleep, which alone could bring him to her at least in dream. This illustrates the second Lāsyāṅga 'Sthitapāṭhya' defined by Bharata (Nāṭyaśāstra XIX. 123. G.O.S. ed.) as a verse in Prākṛt recited by a separated lady under an exceedingly emotional state.

प्राकृतं यद्वियुक्ता तु पठेदात्तरसं स्थिता ।
मदनानलतप्ताङ्गी स्थितपाठयं तदुच्यते ॥

The name 'Sthitapāṭhya' is significant as the Prākṛt verse is 'recited' while the lady 'remains in a certain position'.

2. Karpūraśa (v. 11) visualises a second occasion at also which Vilāsavati sang the song imprinted with his own name in the very presence of his enemies. The song is also accompanied on the lute-play. In this song Vilāsavati prays to the goddess Pārvatī that she shall not be separated from the beautiful Karpūraśa, Cupid's dear friend.

रतिरमणप्रियमुहदा शशाङ्कसुभगेन निर्वृत्तिकरेण ।
कर्पूरेण वियोगो भगवति रुद्राणि, मा भवतु ॥

This exemplifies the first Lāsyāṅga 'Geyapada' in which some characters in the play sing a song accompanied by instrumental music (Nāṭyaśāstra. *Ibid.*, v. 121)

भासनेषूपविष्टैर्यत्तन्त्रीभाण्डोपबृंहितम् ।

गायनेर्गीयते शुष्कं तद्गेयपदमुच्यते ॥

3. Verse 12 in K.C. describes Vilāsavatī playing the game of dice with a lady friend of hers made-up as Karpūraka himself, and she winning repeatedly the bet of a close embrace of that lady friend.

This type of emotional delineation illustrates the fourth Lāsyāṅga of Puṣpagandikā (or Puṣpagandhikā) in which ladies sing a song composed in varied metres enriched by orchestral accompaniment, and also communicate the song's ideas as related to a lover (or lovers) through gestures (Nāṭyaśāstra. *Ibid.*, v. 127). In this lāsyāṅga a lady can also be dressed up as a man and recite smoothly a Sanskrit verse and thereby create an enjoyable situation.

वृत्तानि विविधानि स्युर्गेयं गाने च संश्रितम् ।

चेष्टाभिश्चाश्रयः पुंसां यत्र सा पुष्पगण्डिका ॥

यत्र स्त्री नरवेषेण ललितं संस्कृत पठेत् ।

सखीनां तु विनोदाय सा ज्ञेया पुष्पगण्डिका ॥

4. In 12/13 and verses 13-14 Vilāsavatī is described as not being able to suffer the pangs of separation on account of her love-quarrel with Karpūraka, especially at the sight of moon-light. In this mental state she was lying on the crystal slab which was thickly coated with camphor (Karpūra) in order to alleviate her tormentation and also remind herself of Karpūraka on account of the similarity of names. In verse 13 she indicts the moon for giving rise to profuse conflagration and sufferance due to separation

from her lover. Then, seeing Karpūra in the neighbourhood, Vilāsavatī, unmindful of the presence of her female attendants and giving up her pride, salutes and accepts him without any mental reservation (v. 14).

Such situations as these, in which the separated beloved women smitten with love on account of moon-shine and other incidents (Uddīpana-vibhāva) cling affectionately to their lovers in spite of their duplicit behaviour, are technically called 'Pracchedaka' and considered as the fifth Lāsyāṅga²¹ (Nāṭyaśāstra, *Ibid.* v. 129).

प्रच्छेदकः स विज्ञेयो यत्र चन्द्रातपाहताः ।

स्त्रियः प्रियेषु सज्जन्ते ह्यपि विप्रियकारिषु ॥

VII. USE OF PRĀKRṬ

As seen above (pp. x-xi) Vatsarāja uses Prākṛt and Sanskrit in the Prastāvanā of K.C., in the context of the Sūtradhāra introducing the play and also his off-stage talk with his assistant. Besides, in the scene proper, there is a profuse usage of Prākṛt. In fact almost one third of the text is in Prākṛt. A close study of the bhāṇa also shows that Vatsarāja has followed some principles in assigning Prākṛt to his characters. For, the following are the details of characters and the language spoken by them—

1. Karpūra, as the chief Viṭa and the single person carrying the show, speaks *only in Sanskrit* But when he impersonates—

21. More technical information about Pracchedaka Lāsyāṅga and its three components Prakṛdita, Toṭaka and Nārācaka is found in Nāṭyaśāstra XXXI, 349-57 (G.O.S. ed. Vol. IV).

- i) his own beloved Vilāsavatī and her love-laden emotional situations,
- ii) the servant of Hāradatta in conveying a message to Mañjiraka, and
- iii) Nipuṇaka, the younger brother of Caturaka,— he talks in *Prākṛt*.

2. Mañjiraka, another Viṭa, and the Yakṣa Māṇibhadra use *Sanskrit only*.

3. The two interlocutors Candanaka and Virodhaka use *only Prākṛt*.

4. Two others using *Prākṛt* are Māyāvatī and Caturaka. The former is a bawd whose daughter is the courtesan Candrasenā, and the latter, a servant of the Viṭa Hāradatta.

It would appear therefore that as in other Sanskrit dramas in K.C. too, ladies and low characters use *Prākṛt*. The persons conversing in Sanskrit are the chief Viṭas and the deity Māṇibhadra. According to Bharata and other dramaturgical writers Viṭa is considered a low character and hence eligible to speak *Prākṛt* only. However the Viṭa is crucial in a bhāṇa as the prevailing single character, who presents imaginarily through off-stage speeches all the other participants. The latter are mostly from the rank and file of Viṭas, courtesans and attendants; occasionally one finds others too like ascetics, mendicants and brahmins.

Now, an interesting question arises — does the single characters of Viṭa in a bhāṇa present the other imaginary characters only in Sanskrit? Or, does he use *Prākṛt* also, and if so, what will be such contexts like?

Unfortunately the theoretical texts are not explicit on this important point. However, the very recognition of Bhāṇa as one of the ten rūpakas or Drama-types would presuppose that its language should be in Sanskrit, with the use of Prakṛt wherever necessary. This basic principle is nullified if the Viṭa as a low character is allowed to speak Prakṛt in the entire bhāṇa. Hence it is that the majority of bhāṇas are predominantly in Sanskrit irrespective of the consideration of the Viṭa's status.

It is noteworthy in this connection that in the earliest bhāṇa-collection of Caturbhāṇī, the Pādatāḍitaka of Syāmilaka alone uses Prakṛt in the context of a song (v. 62) sung in the courtesan's quarters (veśavāṭa), and four prose lines (67/68) as the speech of a servant. Amongst the thirty printed bhāṇas written during the 14th to 20th centuries five use Prakṛt and that too, only scantily. Of these, Vāmana Bhaṭṭa Bāṇa's Śṛṅgārabhūṣaṇa (Kāvya-mālā 58) of the 13th century, Rāmabhadra Dikṣita's Śṛṅgāratilaka (Kāvya-mālā 44) of the 17th century and Ballāla Rāmacandra's Sarasakavikulānandana (Mysore, 1894 in Kannada characters) of the beginning of the 20th century, use Prakṛt in just one or two verses, and these are songs sung by some ladies. The Anaṅgajivana by Rāmavarman (1858-1926) from Kerala, and Viṭarājavijaya by an anonymous Kerala writer, have used a few prose lines in Prakṛt and these again form the speech of servants.

Amongst the post-medieval bhāṇas the Mukundānanda (Kāvya-mālā 6) of Kāśīpati Kavirāja is the only bhāṇa in which Prakṛt is used in about 12 verses and 60 prose lines (pp. 12-5, 17-9, 21, 23, 25, 33-4, 69 & 73) forming the speech of Kalakaṇṭha (servant), Marālikā (garden-keeper),

and Lavaṅgika (maid). These Prākṛt passages do not form a large percentage of this long bhāṇa in 260 verses and intervening prose passages. However the Prākṛt portion in Mukundānanda is quite considerable in view of the scant usage of Prākṛt in the available printed and unprinted bhāṇas. It is to be noted that Kāśipati calls his Mukundānanda a "miśra" bhāṇa. Bharata's Nāṭya-śāstra and other dramaturgical treatises do not speak of the 'miśra' category of Bhāṇa; and amongst the available bhāṇas only the Mukundānanda and the unprinted²² Śṛṅgārarasodaya by the Andh a writer Rāma Kavi are called miśra bhāṇas by the authors themselves. From internal evidence in these two bhāṇas it is clear that one of the reasons for calling them "miśra" is the poet's mixture and a free use of both Sanskrit and Prākṛt.²³

It is seen from the above critical account of the bhāṇas from the viewpoint of the language used in them, that the K.C. alone has used the Prākṛt profusely and also with much discretion and effect, although it does not refer to itself as a miśra bhāṇa.

VIII. Dramatic Action

Like any Sanskrit drama-type all the available bhāṇas including the K.C., refer in the Prastāvanā to their staging at a festival in a temple in the native place or the place of sojourn of the composer of the bhāṇa. The question may arise if the bhāṇas were actually staged or not. But this

22. Its manuscripts are at the India Office Library, London and the Government Oriental Manuscripts Library, Madras.

23. For more details see my paper "the Miśrabhāṇa and Śṛṅgārarasodaya" in the Samskrita Ranga Annual VI 1972, pp 86-100.

is part of a larger question regarding the staging and also stageworthiness of the specimens of the ten or eleven types of Rūpakas. More than once²⁴ Dr. Raghavan has shown that there are evidences from the dramas themselves, their commentaries and other external evidences, that at some point of time the Sanskrit dramas were produced in India. Of the play-forms Bhāṇa is unique in being performed by a single person, and as such it has affinities with as well as differences from the play-forms Rūpakas on the one hand, and the Uparūpakas or Nṛtyaprabandhas on the other. It is also a highly significant art-form and affords scope for high histrionic skill within a limited frame-work. Among the available printed bhāṇas K.C. is easily the best in its presentational²⁵ aspect. In it Vatsarāja has presented well-planned situations within the small and limited framework of a bhāṇa, and using only a few characters.

In the scene proper the Viṭa Karpūraka enters in an angry mood after hearing the remarks by the Sūtradhāra's assistant about the fraudulent nature of rakes. Then Karpūraka tells his interlocutor Candanaka that he too will follow him to the gambling house (vv. 7-9). But when Candanaka feels curious to know about Karpūraka's love for Vilāsavatī, Karpūraka is too willing to do so and

-
24. "Sanskrit Drama and Performance", Journal of Madras University, XXIX. i. July 1957. Sec. A. Humanities. pp. 11-29; "Producing Sanskrit Plays", Natya, Theatre Arts Journal, Spring No. 1959, pp. 9-13, 60 etc.
 25. In my thesis on Bhāṇas at the University of Oxford I have dealt with at detail the problems in the staging of the available specimens of Bhāṇa. The K.C. and Śūdraka's Padmaprabhṛtaka were also directed by me and presented by the Samskrita Ranga in 1974 and 1981 respectively.

in painting these pictures²⁶ about Vilāsavatī as narrated by Karpūraka in a reminiscent mood, Vatsarāja has indeed used his dramatic skill to the best possible advantage. First in this series of pictures, is of Vilāsavatī, sleepless due to a love-quarrel and addressing Sleep in a song that she should pitilessly take hold of herself so that at least in a dream she will be able to see Karpūraka. At the end of this mood-depiction Candanaka asks Karpūraka whether he is holding a lute. 'Yes, indeed', says Karpūraka, 'with the help of this lute only Vilāsavatī used to sing a song bearing the stamp of my name'. So saying Karpūraka sings that song too (vv. 10-1). At the end of the lute-play Candanaka says: 'Why do you close your eyes in deep thought and beat your chest?' Karpūraka replies tearfully that he was then recollecting the occasion when Vilāsavatī played the game of dice with a friend of hers made up as Karpūraka, and how she won the game many a time and thereby enjoyed the bet of a close embrace of her friend,—all of which were delightfully looked at by Karpūraka himself from a hiding place (v. 12). Next Candanaka asks why Karpūraka was shedding tears continuously. Now it was the thought about Vilāsavatī who, set aside her love-anger, and self-effacingly offered herself completely to him (vv. 13-14).

After this series of reminiscent pictures the mood changes. The next set of incidents describes Karpūraka wreaking vengeance on his rivals Mañjiraka and Hāradatta by impersonating Nipuṇaka and carrying false errands to Mañjiraka and Candrasenā. Still not meeting with success and having lost all wealth in gambling,

26. Four of the Lasyāṅgas are illustrated in these word-pictures. See pp. xxiii-xxvi above.

Karpūra appears before M ṇibhadra in a despondent mood coupled with anger (vv. 14-6). By such varying moods and situations coming in quick succession, by completely avoiding descriptions of any sort and by presenting the story with gripping interest, this shortest available bhāṇa affords much scope for action.

We may now note in retrospect the highlights of K C. as arising from the critical analysis of the bhāṇa from different aspects. They are—

- I. It is the earliest bhāṇa in which—
 - a. the Prastāvanā is in Sanskrit and Prakṛt and the Sūtradhāra converses off stage (ākāśabhāṣaṇa) with his assistant imaginarily; and,
 - b. the technicalities of Kāvyaśamhāra and Prastuti are used in the Bharatavākya.
- II. It is the only available bhāṇa in which—
 - a. a major theme runs through continually with no scope for any extraneous incident or criticism of men and matters ;
 - b. the viṭa's own experiences are narrated (ātmānu-bhūtaśamsana of Bharata's Nāṭyaśāstra) as a single continued theme;
 - c. the incidents narrated are completed in about two or three days;
 - d. four Lāsyāṅgas are used appropriately and successfully;
 - e. there are only two other Viṭas, Candanaka and Virodhaka, in off-stage conversation with the chief

Viṭa, namely Karpūra; also both Candanaka and Virodhaka are intimately associated with the main incidents as Karpūra himself is; and,

f. Pīṅgīt is used profusely and appropriately.

III. It is the shortest (in 34 verses and intervening prose passages) and the best bhāṇa in its presentational aspects.

LITERARY STYLE OF VATSARĀJA

Enough has been said about Vatsarāja's abilities to compose a high class Bhāṇa that is unique in form and content. His literary merits are also considerable, although he cannot be considered on par with great dramatists like Kālidāsa, Bhavabhūti and Śrī Haṛṣa. However it should be remembered that a composition of the type of K.C. need not or should not be in the highly classical literary style of writers like Kālidāsa or Bhavabhūti. So it must be said to the credit of Vatsarāja that his style is quite in keeping with the gay life of lowly characters like Viṭas, gamblers and courtesans who usually figure in bhāṇas like K.C. His expressions are mostly simple, smooth and effortless. And he does rise to some lofty heights at the necessary contexts. In the Introduction to the Rūpakaṣaṭka in the G.O.S. ed. the Editor says — "The style of the author is easy, forcible and graceful. It contains neither very long compounds nor jaw-breaking words" (p. vi). As this statement generally refers to all the six works of Vatsarāja, it will be useful to study K.C. alone now in a literary perspective.

Metres

In this small bhāṇa containing 34 verses the author has used as many as nine types of metres and all of them are quite common and well known. They are :—

Anuṣṭubh	—	Verse(s)	5, 8, 15, 21, 25 & 30
Upajāti	—	„	4, 13, 33-4
Vasantatilaka	—	„	24, 26, 31-2
Mālinī	—	„	7, 9, 18, 23, 29
Mandākrāntā	—	„	16-7
Śikharīṇī	—	„	12, 27
Śārdūlavikrīḍita	—	„	1-3, 14, 19, 20
Sragdharā	—	„	6
Āryā	—	„	11 (Sanskrit); 10, 22 (both Prakṛt)

Like all Sanskrit poets Vatsa āja too has great reverence for poets like Vālmīki and Kālidāsa. This is evident from his citing the verse from the Rāmāyaṇa, देशे देशे कलत्राणि etc., in the suitable context of Karpūraṅga impersonating Nipuṇaka and crying out for his lost brother Caturaka (p. 38).²⁷ Again, the description of Vilāsavatī playing on the lute before goddess Bhavānī is similar to that of the Yakṣī playing and singing on the Viṇā, a song carrying the name of the Yakṣa (p. 12).

As mentioned already Vatsarāja is a poet of considerable merit. In and through the Bhāṇa one can find many alliterative and assonant expressions. Some of them are —

27. Page - references are to the present edition.

- p. 1 v. 7d — न भवति यदि माया निष्पिधानं पिधानम् ॥
- p. 12 v. 10d — मा निद्रे, निर्दया भव ॥
- p. 24 v. 21 cd — कर्पूर एव सर्वाङ्गसङ्गसौभाग्यभाजनम् ॥
- p. 30 v. 22/23 — अहं खलु तया हताशया हारदत्तदत्तहृदयया
निर्धनीकृतोऽस्मि ।
- p. 32 v. 23d — इति हृदि हरिणाक्षी हारमामुच्य मेने ॥
- p. 34 v. 26c — आशामयं दृढमपि द्रव्यन्ति पाशं

Generally Vatsarāja's dialogues are short, simple and effective and hence dramatic. But occasionally he uses some descriptive, undramatic long compounds. For example :

- p. 22 17/18 — विज्ञप्तश्चासौ मया कतिचित्पाश्वस्थ-
लटकसहचरश्लाघाभिरुत्कन्धरः ।
- p. 38 27/28 — स चतुरकः परिमलाहूतरोलम्ब-चक्रवालक-
कृतनीलतिरस्करिणीविभ्रमं

The verses on the other hand are full of high-sounding expressions and compounds and hence technically rich in Ojo guṇa of the rhetoricians. This literary quality is of course quite in keeping with the thematic content and the types of characters involved. One may note in this connection, for example, v. 29, especially the second half that runs as :

कनकमिदमनीदृग्विश्वविश्वासघात-
प्रणयिगहनमायाजालजातात्मलाभम् ॥

Similar is the description of Karpūra's appearance before Lord Māṇibhadra, in an indignant mood and in abject poverty (v. 24, p. 34).

ग्रन्थिच्छटाविकटजीर्णपटैकवित्तः
 स्कन्धापितद्विगुणबाहुयुगोत्तरीयः ।
 क्रोधोपभुक्कठिनीध्वलाधरश्री-
 र्द्युतप्रभोरहमभूवमतिप्रसादी ॥

In the midst of such verbose expressions appear also a few simple and meaningful verses as welcome alternatives. For example, the pompous description of the utterly impoverished Karpūraka (v. 24) cited above is followed immediately by a simple glorificatory verse on Māṇibhadra.

रूपान्तरं पुरारातेः प्रत्यथिदलनोद्धुरः ।
 विनिद्रयति भद्राणि माणिभद्रः सदैव नः ॥

Similar is the Anuṣṭubh verse (no. 30) about Caturaka falling down under the heavy spell of wine, preceded by a verse rich in Ojo guṇa on the different aspects of gold.

व्यभिचरति न दाहच्छेदकाषक्रियाभि-
 र्जगदुपकृतिपात्रं जातरूपं तदन्मत् ।
 कनकमिदमनीदृग्विश्वविश्वासघात-
 प्रणयिगहनमायाजालजातात्मलाभम् ॥

In the above verse it is noteworthy that Vatsarāja cleverly suggests the impersonating Karpūraka giving away to his brother Caturaka counterfeit coins by emphasising

the twin aspects of gold. In this connection, he uses the two terms 'Jātarūpa' and 'Kanaka' significantly. It is 'Jātarūpa' due to its unchanging and helpful nature; the same gold becomes 'Kanaka' when it glitters pretentiously in the hands of persons who acquire and spend it through foul means.

Again, wherever necessary and appropriate Vatsarāja does introduce with effect, lofty ideas through proper expressions. Such contexts are for example—Karpūraka's reminiscences about Vilāsavati (vv. 9, 14 etc.) and Candrasenā's delight on receiving a necklace from Hāradatta (v. 23).

In a few contexts the author uses some words in the purely etymological / obscure meaning. For example - 'Vinidrayati' (v. 25) in the sense of 'offering'; 'Uccaritam' (28/29, p. 40), meaning "taking up" or "snatching away." Yet in some other contexts the construction is somewhat clumsy or ambiguous. They are - vv. 16b, 19a, 27/28 (p. 36). The problems in these cases have been indicated in my notes in the present text.

Literary and mythological allusions are found scattered in the text. In the Prastāvanā itself the story of Vararuci's wandering in the Vindhya forests among goblins, as also the stories about Viṣṇu's deep slumber on the ocean's lap, Indra and Kubera hiding their riches etc., are mentioned. In order to impress upon the audience that even the gods were not exempt from fraudulent deeds the author refers to the way in which Rāma killed Vāli, Viṣṇu slayed Bali and Indra misbehaved with Ahalyā (v. 7).

Vatsarāja's capacity to turn out simple figures of speech without much strain are evident throughout the bhāṣa. Similes (Upamā) and Metaphors (Rūpaka) are the major figures used; more often they involve double meaning (Śleṣa). A Śleṣa favourite with the author is the word 'Karpūra' that refers to the 'hero' and 'camphor.' Verses 11, 13, 20 etc., may be seen in this connection. V. 16 uses a series of Similes worked out well and in a simple way.

Vatsarāja has also used Metaphor purposefully in verses 18 and 23. Verse 4 is noteworthy for the author's skill in using a series of Metaphor to bring out the chief characters and their involvement in the main theme. Technically this figure is called Mudrā.

In verse 27 there is a beautiful naturalistic description (Svabhāvokti) of the night when the youth were enjoying themselves freely in the company of women and wine.

Śleṣa is used freely in the course of dialogues and other contexts not involving Upamā as Rūpaka. Words like 'Virati' (v. 22c) and 'Apramatta' (23, 24, p. 32) may be seen in this connection.

In the K.C. when Karpūraka successfully impersonates Nipuṇaka, Candanaka compliments Karpūraka for his proficiency in using Śleṣa freely and with purpose and thereby creating occasions for Vakrokti (28/29, p. 40).

अहो ते अलीकनिपुणकस्यापि वङ्कवचने सत्यं निपुणत्वम् ।

This statement could be taken as a compliment to Vatsarāja himself for his frequent use of Śleṣa in K.C.

THE TEXT OF KARPŪRACARITA

The K.C. as printed in the G.O.S. ed. was prepared from two palm leaf manuscripts in a codex of Vatsarāja's six dramas (rūpakaṣaṭka). This was used in our study and edition; and at present no other manuscript of K.C. is available. In the main the G.O.S. text is free from textual problems. However, in the course of the present study it was found that four places in the text required small correction/emendation. They are :—

Context	G.O.S. ed.	Present ed.
Prastāvanā - 6/7 p 24	1.16 स्तुत्वा	p. 6 श्रुत्वा
Play proper - 7/8 p.25	1.1. अजितार्थतीर्थ°	p. 8 जितार्थतीर्थ°
28/29 p.33	11. साश्रेण	p. 38 सास्त्रेण or साश्रुणा
30/31 p.3	41.8. आक्रोशे	p. 44 आकाशे

According to the Editor in the G O.S. ed. (Introduction p. x) the original manuscripts did not contain the Sanskrit Chāyā and it is not known who was responsible for it in the G O.S. ed. The Prākṛt passages and their Sanskrit Chāyā are given in the present ed. in small types. Seven of these contexts posed a problem or needed small correction. In my notes in the present text I have dealt with them and they are given below for ready reference —

CONTEXT & PRĀKṚT PASSAGE	G.O.S. EDITION	PRESENT EDITION
15/16 विबुठदि	p. 27 विबुण्ठति	p. 20 विबुठति
" प्रकट्य	" प्रकट्य	" प्रकट्य
21/22 अहो दे धन्नतणं धं पडिवक्खमुहादो णिअसोहगं णिसुणिदं ।	p. 29 Chāyā not given	p. 26 अहो ते धन्यत्वं यत्प्रतिपक्षमुखात् निजसौभाग्यं श्रुतम् ।
22/23 विवरीदत्थं	" विवृतार्थं	" विपरीतार्थं
" भणिदब्बं	p. 30 भणितब्बं	pp. 30-1 भणिदब्बं (= भणितब्बं) may be a mistake for भइतब्बं (= भवितब्बं)
28/29 वंक्वअणम्मि	p. 33 वड्क्वदने	pp. 40-1 वड्क्वचने (or वक्क्वचने)
" कि एदं वत्थुदं	" किमेतद्वस्तुभूतं	p. 42 See note r.

कर्पूरचरितभाणः

महामात्यवत्सराजप्रणीतः

KARPŪRACARITA BHĀṆA

OF

VATSARĀJA

(Text in Devanāgarī with English rendering
and critical notes)

कर्पूरचरितभाणः

महामात्यवत्सराजप्रणीतः

दास्येऽहं परिरम्भणानि कितव, द्यूते जितानि त्वया
मिथ्यौत्सुक्यमिदं यतः शतमहोरात्रास्तदीयावधिः ।
इत्युक्तः शिवया निशादिवसकृज्ज्योतिर्मयाक्षिद्वय-
द्रागुन्मेषनिमेषकोटिघटनव्यग्रो हरः पातु वः ॥ १ ॥

अपि च—

स्मेराः काक्षशतैर्निवार्य निभृतं चातुर्यधुर्याः सखीः
सारि सारयतो मृषा गणयतः स्थानान्यतिक्रामतः ।
कण्ठाश्लेषपणे दुरोदरविधौ चन्द्राधंचूडामणे-
र्देवी वञ्चयतो जयन्ति गहनच्छन्नक्रमाः केलयः ॥ २ ॥

(नान्द्यन्ते)

सूत्रधारः (सहर्षम्) —अये! अद्य किल नीलकण्ठयात्रामहोत्सव-
समागतैर्विदग्धसामाजिकैः कालञ्जरपतेर्महाराज-श्रीपरमदिदेव-
स्यामात्येन कविना वत्सराजेन विरचितं कर्पूरचरिताभिधानं

- a. Here the Sūtradhāra gives the name of the drama, its author, the occasion of its staging etc. This is technically called Prarocanā (Bharata's Nāṭyaśāstra V. 29. G.O.S. Vol. I. 1956).

उपक्षेपेण काव्यस्य हेतुयुक्तिसमाश्रया ।

सिद्धेनामन्त्रणा या तु विज्ञेया सा प्ररोचना ॥

KARPŪRACARITA BHĀṆA

OF

VATSARĀJA

'Rogue! I shall give the hundred embraces that you had won (as a bet) at the dice-game. But your uneasiness is in vain, for the limit for the embraces is a hundred days and nights.' Being told thus by Pārvatī, Śiva made an effort to close and open quickly¹ the corners of the two eyes that are the luminaries, the sun and the moon. May that Śiva protect you ! (1)

Moreover,

The inexplicable tricks of the moon-crescented Lord Śiva to cheat the Goddess Pārvatī for the bet of embraces in the dice-game are glorious, — of that Śiva who secretly prevented Pārvatī's smiling, clever friends by a hundred winks, who moved the chess-men, and who counted wrongly and transgressed the right positions. (2)

(at the end of the invocation)

Sūtradhāra (joyfully) —

Ah ! Today I have been ordered by the skilled audience who have arrived for the festival of Nīlakaṇṭha yātrā,

-
1. The two eyes representing the sun and the moon, the quick opening and closing of His eyes mean the passing of days and nights also quickly so that the hundred days' time-limit stipulated by Pārvatī will soon come to an end.

भाणमभिनेतुमादिष्टोऽस्मि । यस्यैकपात्रप्रयोज्यस्याभिनये सुशिक्षितो मे कनीयान् भ्राता । पूर्वरङ्गमङ्गलमात्र एव ममोपयोगः ।

(दिशोऽवलोक्य सहर्षम्)

अये, प्राप्त एवायमभिनयोचितः स्वभावसुभगो विभातसमयः !
सम्प्रति हि—

दम्पत्योः स्मरसङ्गरव्यतिकरे प्रारब्धसाहायक-
क्रीडाजागरणोत्सवेन रजनिप्रत्यन्तमासेदुषः ।
सिञ्जानैर्नृपवेश्मनिर्गतचलद्वाराङ्गनानूपुरैः
प्रत्यूषेऽपि न दीयते रतिपतेनिद्रावकाशो मनाक् ॥ ३ ॥

अपि च—

आच्छिद्य सद्यः प्रतिनायकस्य
चन्द्रस्य मन्दप्रतिभस्य लक्ष्मीम् ।
तां शम्भलीं रात्रिमपास्य दूरे
धूर्तो रविर्द्या गणिकामुपैति ॥ ४ ॥

(^bआकाशे कर्णं दत्वा) मार्ष ! किमात्थ ?

- b. The technique (nāṭya-dharmī) of Ākāśa-bhāṣita that is chiefly used in the bhāṇa for imaginarily projecting many characters through a single Viṭa, is used in the Prastāvanā also. Through this device the Sūtradhara converses with his assistant (Mārṣa) who is not actually present on the stage.

to enact the bhāṇa named Karpūracarita composed by the poet Vatsarāja, the minister of the Kālañjara ruler Śrī Paramardideva. My younger brother is well instructed in the representation of the one-man show. My service is only for the auspicious Pūrvaraṅga.

(looking all round happily)

Ah ! The early morning naturally charming and fit for representation, has indeed set in. Now truly —

The Cupid who sat up all night during the couples' sleepless festivity of sexual dalliance that was inaugurated with his own assistance, is not given a chance to sleep even for a short while in the early morning by the tinkling anklets of ladies emerging from the royal dwellings. (3)

And moreover,

Dispelling suddenly the dim glory of the moon, the counter-hero, casting away at a distance the procuress of night, the knavish sun approaches the sky of courtesan.² (4)

(Cocking his ear skywards) O assistant, what do you say ?

2. There is a series of metaphors namely, moon - Mañjiraka; night - Kalāvati; sun - Karpūra and sky - Vilāsavati. By Mudrālaṅkāra is indicated here the union of the hero Karpūra with the courtesan Vilāsavati after causing the imprisonment of the counter-hero Mañjiraka and the separation of Kalāvati from her daughter Vilāsavati. Appayya Dikṣita (Kuvalayananda, N.S. Press, 1947. p. 158) defines Mudrālaṅkāra as - सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः । Bhāsa has used this figure in the prologue of some of his plays.

१आः, किमेतदनुचितं मन्व्यते ? कुत्र सुरासुरमहनीयपादस्पर्शो
भगवान् सूरः, कुत्र मायावञ्चितसकलभुवनो धूर्तजनः ?

(सभयम्) अलमलमुच्चैःकारमालापेन । किं न श्रुतं त्वया?

दिवा निरीक्ष्य वक्तव्यं, रात्रौ नैव च नैव च ।

सञ्चरन्ति महाधूर्ता वटे वररुचिर्यथा ॥ ५ ॥

किमात्थ ?

रेकि मां भाषयसे ? नास्ति मे धूर्ताद्भ्यम् ।

(नेपथ्ये)

आः क्षुद्र, मिथ्यागरिष्ठ ! तिष्ठ तिष्ठ !

उत्सङ्गे सिन्धुभर्तुर्वसति मधुरिपुर्गाढिमाश्लिष्य लक्ष्मी-

मध्यास्ते वित्तनाथो निधिनिवहमुपादाय कैलासशैलम् ।

शक्रः कल्पद्रुमादीन्कनकशिखरिणोऽधित्यकासु न्यधासी-

द्धूर्तैर्भ्यस्त्रासमित्थं दधति दिविषदो मानवाः के वराकाः ॥६॥

सूत्र० (श्रुत्वा^c) — अये, कर्पूरको नाम धूर्तोऽयमितः क्रुद्धो-
ऽभ्युपैति । तन्नेह युज्यते स्थातुम्^d ।

(इति निष्क्रान्तः ।)

॥ प्रस्तावना ॥

१. आः किमेदं अणुचिदं मन्तीअदि ? कर्हि सुरासुरमहणियमाण-
पाअफंसो भअवं सूरु ? कर्हि माआवंचिदसअलभुअणो धुत्तजणो ?

२. किं मां भाएसि ? णत्थि मे धुत्तादो भअं ।

c. P. स्तुत्वा

d. Cf. The introduction of Bhīma and Sahadeva by the Sūtradhārā
in the prologue of *Veṇisamhāra* of Bhaṭṭa Nārāyaṇa—

अये, एष खलु वासुदेवागमनात् कुरुसन्धानममृष्यमाणः x x x
सहदेवानुगम्यमानः क्रुद्धो भीमसेनो इत एव अभिवर्तते । तन्न
युक्तमस्य पुरतः स्थातुम् ।

“Ah! Why do you speak improperly? Where is the Lord Sun, worthy of being saluted by gods and demons? Where is the fraudulent knave who deceives the entire world by tricks?”³

(fearfully) Enough, enough of loud talking. Have you not heard ?

One should speak in the day after looking about; but never, never at night. The powerful rogues move about as Vararuci⁴ in a banyan tree. (5)

What do you say?

“Why do you frighten me ? I am not afraid of a rogue.”

(from behind the stage)

Oh, you mean, pretentious one ! Stay, stay !

Lord Viṣṇu, embracing Lakṣmi closely, dwells on the ocean's lap. Kubera, having taken the hoard of riches, resides on the mount Kailāsa. Indra deposited the wish-yielding tree and other things on the slopes of the gold-peaked mountain. Thus the celestials being afraid of rogues, what then of the pitiable mortals ? (6)

Sūtra^o (having heard) — Oh! The knave Karpūraka angrily comes in this direction. Therefore it is not proper to remain here.

(So saying he exits.)

PRASTĀVANĀ

3. The words of the Assistant are in Prakṛt in the original. In the play proper too there is a profuse use of Prakṛt. On this see the critical Introduction in this edition. Such Prakṛt passages are given in small types in the present text.
4. Cf. the initial chapters of Somadeva's Kathāsaritsāgara in which Vararuci is described as wandering in the Vindhya forests amongst goblins and fierce animals on account of a curse from Pārvatī.

(ततः प्रविशति कर्पूरकः ।)

कर्पूरकः (सक्रोधम्) — अपि च, रे मार्ष, सकललोककामदुष्कां
मायाविद्यां दूषयतः कथं न विदीर्णं रसनया भवतः ? पश्य रे
पश्य !

कथमकृत रघूणामग्रणीर्वालिभङ्गं

कथमगमदहल्यामग्नितुल्यां बिडौजाः ।

बलिदमनमकार्षीच्चक्रपाणिः कथं वा

न भवति यदि माया निष्पिधानं पिधानम् ॥ ७ ॥

अथवा । अलं मे खलालापसमाधाननिर्बन्धेन । तदहमिदानीं
जितार्थतीर्थप्रतिपादनाय दुरोदरशालामेव व्रजामि ।

यतः—

द्युतक्रीडाविहीनस्य वेश्यासु विमुखस्य च ।

विद्यमानमपि व्यक्तं धनं स्वप्नधनोपमम् ॥ ८ ॥

(आकाशे)

वयस्य चन्दनक, तिष्ठ तिष्ठ ! मामपि प्रतिपालय !

किमात्थ ?

^३सप्ताष्टवासराणि दुरोदरविरहिणो न तव मुखं प्रलोक्यते ।

३. सप्तष्टवासराइं दुरोदरविरहिणो ण तुह मुहं पुलोईअदि ।

e. P. अजितार्थतीर्थः Taken either as— आजित अर्थः, स एव तीर्थः
or अजितार्थ तीर्थयि— the compound is clumsy and strained.
Hence जितार्थ is preferred.

(Then Karpūraka enters.)

Karpūraka (angrily) - Moreover, friend, how is it that your tongue which despises deceitful tricks and yields (everything) to all people, is not torn into pieces? Look, look—

If deception were not the obvious ploy, how did the foremost of Raghus (Rāma) kill Valin? How did Indra approach the fire-like Ahalyā? Or, how did the wielder of disc (lord Viṣṇu) kill Bali? (7)

Or there is no need for me to have to explain the words of scoundrels. I shall now go to the gambling house only to give the gains to a 'worthy person.'⁵ For,

Even if it really exists, the wealth of a man who abstains from gambling and is averse to courtesans, is like wealth in a dream. (8)

(off-stage)

Friend ⁶Candanaka, Stop, stop! Wait for me.

What do you say?

"You have given up gambling for seven or eight days and (hence) I have not seen you."

-
5. Karpūraka has earned the money not by staking or any other shady means. But sarcastically enough he rushes to the gambling house to give the money to a "deserving holy person" (tīrtha).
 6. He is the first character with whom Karpūraka conducts an imaginary conversation.

(सस्मितम्) अलं मे वित्तशून्यस्य दोषोद्भावेन । वित्त-
षाठ्यं हि क्रमातिक्रमे गहितम् !

किं ब्रवीषि ?

४ विलासवतीदत्तहृदयस्य न किमपि ते प्रतिभाति ।

(विहस्य) विदितोऽस्मि वयस्येन । एवमेवेतत् ।

अहरहरनुभूता अप्यपूर्वायमाणा

निरुपधिमधुरास्ताः सुभ्रुवः प्रेमलीलाः ।

कृतनिबिडसमाधिर्भावयन्नन्तरात्मा

परिशिथिलितवृत्तिर्वर्ततेऽन्यक्रियासु ॥ ९ ॥

(इति स्थित एव पठति ।)

(आकाशे कणं दत्वा)

एवं मे वयस्यो ब्रवीति ?

५ सुष्ठु खलु मे कुतूहलं ताः प्रेमलीला आकर्णयितुं, याभिः सकल-
भुवनमोहनस्त्वमपि मोहितः ।

(सत्रीडस्मितम्) कथयामि यदि न सुभगम्मन्यं मन्यते वयस्यः ।
एकदा मयि केलिकलहान्तरिते सुगुप्तं सौधपृष्ठावलग्ने अरतिभर-
निरस्तनिद्रया तथा गाथा पठिता । सेयमुत्कीर्णैव मनसि वर्तते ।

४. विलासवतीदत्तहृदयस्य न किमपि ते पडिहाअदि ।

५. सुट्ठु खु मे कोऊहल्लं ताओ प्पेम्मलीलाओ आअण्णिदुं, जाहि सअल-
भुअणमोहणो तुमंपि मोहिदो ।

(Smiling)—Don't find fault with me, a poverty-stricken man ! One can censure the fraudulence of wealth if it oversteps the regular course.

What do you say ?

"Nothing appeals to you who have offered your heart to Vilāsavatī."

(Smiling) : You have understood me well. It is so.

I imagine those love-sports of the lady with the beautiful brows. They are guilelessly sweet and ever new, although enjoyed daily. Therefore, my mind is prone to be lax in other actions. (9)

(He recites the verse standing.)

(Listening off-stage)

Thus does my friend say—

"I am indeed very curious to hear about those love-sports that infatuated even you who fascinates the three worlds."

(With a bashful smile)—I will tell you about them if my friend does not consider me conceited. Once when I was separated from her due to a love-quarrel and had resorted to the well-guarded terrace of the palace she, sleepless because of her unhappiness recited a verse, which is as if engraved in my heart.

अर्हति न तत्र धूर्तं व्यापारः कोऽपि इतरदूतीनाम् ।

आनय स्वप्ने तं, मा निद्रे निर्दया भव^f ॥ १० ॥

(इत्यासीनस्तथा तथा अरतिं नाटयति ।) (पुनराकाशे)

किं ब्रवीषि ?

क्षकिमेतां वीणामुत्सङ्गे धारयसि ?

सततमियं तदङ्कुदुर्लालिता सेयं मां प्रीणाति । एतया
किल सा भगवती भवानीमुपवीणयति । विपक्षपुरतोऽपि च्छलेन
मद्गोत्राङ्कं गेयमुपगायति^h । (इति वीणां दर्शयति ।)

किमात्य ?

तदेव गेयमात्मनो गाय ।

६. अगघइ ण तत्थ धुत्ते वावारो कोवि इअरदूर्इण ।

आणेसु सिबिणए तं मा णिहे णिहया होहि ॥

७. तं य्येव गेअं अत्तणो गाएसु ।

f. This gāthā is in Prakṛt for, this is what Vilāsavatī sang earlier and which Karpūra is now repeating to Candanaka. Also, this verse illustrates the lāsyāṅga 'Sthitapāṭhya' which should be in Prakṛt (N.S. XIX. 123. G.O.S.ed.).

प्राकृतं यद्विमुक्ता तु पठेदात्तरसं स्थिता ।

मदनानलतप्ताङ्गी स्थितपाठ्यं तदुच्यते ॥

On the four lāsyāṅgas in this bhāṇa see the critical Introduction.

g. This imaginary speech of Candanaka ought to have been in Prakṛt as in the previous instances but it is not so in the printed text.

h. These lines bear the impress of the well known verse from Kālidāsa's Meghasandēśa -

उत्सङ्गे वा मलिनवसने सोम्य, निक्षिप्य वीणां

मद्गोत्राङ्कं विरचितपदं गेयमुद्गातुकामा ।

“That knave is not worthy of any sort of mission through other messengers. O Sleep, be not pitiless. Bring him to me in my dream. (10)

(seated he exhibits her discontent in many ways. Again off-stage)

What do you say ?

“Why do you support the lute on your lap?”

This lute that was always fondled in her lap, gives me much pleasure. It was on this lute that she used to play before the goddess Bhavānī. Even before my enemies she used to sing the song bearing the stamp of my name.

(So saying shows the lute.)

What do you say ?

“Sing that song yourself.”

7. This is a simple verse but rich in meaning. The words ‘dhūrta’, ‘ko’pi vyāparaḥ’ and ‘ītaradūtinām’ are potential. It is common to find the lady messengers taking advantage of such situations for themselves. For example in the well known verse निःशेषच्युतचन्दनं etc. quoted in alaṅkāra works like Kāvya-prakāśa, the words like मिथ्यावादिनि, दूति, तस्याद्यमस्यान्तिकं etc. reveal that the messenger misused the assignment of her mistress in that she indulged in dalliance with him. Hence Vilāsavatī requests ‘Sleep’ to be her messenger because she will not misbehave like others ; and also, she will bring Karpūra-ka in her dream.

आकर्णयतु मे वयस्यः ।

रतिरमणप्रियसुहृदा शशाङ्कमुभगेन निर्वृतिकरेण ।
कर्पूरेण वियोगो भगवति रुद्राणि, मा भवतु ॥ ११ ॥

(इति वीणया बहुविधं गायति । ध्यानं नाटयित्वा सोरस्ताडं
पाणिं विधूय)

किमात्थ ?

किं पुनः त्वं मुकुलायमाननेत्रो हृदयं ताडयसि पाणिं धुनोषि ?

(सास्त्रं) वयस्य !

सखीं कृत्वा युक्त्या स्फुटमदनुकारप्रणयिनीं ,
तया सार्धं द्यूतव्यतिकरमथारभ्य सुतनुः ।
मुहुर्जित्वा जित्वा दृढतरसमालिङ्गनपणं
प्रहृष्टा द्रष्टव्या पुनरपि मया गुप्तवपुषा^१ ॥ १२ ॥

शान्तम् । अथवा मरणमेव तदनुस्मरणम् ।

८. किं उण तुमं मउलाअन्तणेत्तो हिअअं ताडेसि, पाणिं धुणेसि ?

- i. This verse illustrates the *Lāsyāṅga Puṣpagandikā* or *Puṣpagandika*) in which a lady made up as a man recites smoothly a Sanskrit verse that is enjoyed by her friends. (N.S. *Ibid.*)

यत्र स्त्री नरवेषेण ललितं संस्कृतं पठेत् ।

सखीनां तु विनोदाय सा ज्ञेया पुष्पगण्डिका ॥

Hence this song although sung by Vilāsavatī formerly and now reproduced by Karpāraka, is in Sanskrit and not in Prākṛt as verse 10 above.

Let my friend hear.

⁸Goddess Pārvati, let there be no separation from
⁹Karpūra(ka), the dear friend of the lord of Rati
 (Cupid), attractive like the moon and giver of pleasure
 (and also from menthol that is the inciter of love,
 charmingly white like the moon and brings joy by its
 cooling effect). (11)

(Thus sings in many ways along with the lute-play.
 Expressing concentration, waving his hand and tapping his
 chest)

What do you say ?

“Why do you close your eyes, tap your chest and shake your
 hands ?”

(Tearfully) Friend,

Cleverly making up her friend to resemble me exactly
 the slender one initiated the dice-game with her ; I
 should hide myself and see her again who repeatedly
 won the bet of a close embrace and was extremely
 delighted. (12)

Let me be quiet. Or to think of her is only death.

8. This verse illustrates the Lasyāṅga Geyapada (N.S. XIX
 121) in which a song is sung accompanied by instrumental
 music.

आसनेषूपविष्टैर्यत्तन्त्रीभाण्डोपबृंहितम् ।

गायनैर्गीयते शुष्कं तद्गेयपदमुच्यते ॥

9. The word refers to both the Viṭa of this name and to
 menthol that is sweet-scented and also relieves the torment due
 to love. Consequently the three adjectives in the first line of the
 verse qualify the Viṭa and camphor.

(क्षणं विचिन्त्य ऊर्ध्वमवलोक्य बाष्पं मुञ्चति ।)

(आकाशे)

किमात्थ ?

किं पुनः त्वं सहसैव बाष्पक्षोभप्रक्षराविलमुखः संवृत्तः ?

वयस्य ! पश्यामीव पुरतस्तमद्य सौधशिखरं, यत्राहं
प्रेमविग्रहानुतापपरवत्या चन्द्रातपोपढौकितया स्वयमेव तया
प्रणयेन कृतार्थीकृतोऽस्मि ।

प्रथमं हि सा तत्र घनसारपरागपटलनिचुलितस्फटिकशि-
लाधिशायिनी सखीजनाभिमुख्येन मां श्रावयन्ती चन्द्रं प्रतीत्यम्
उक्तवती—

इहास्ति नूनं तुहिनांशुबिम्बे
कलङ्कधूमानुमितो हुताशः ।

अस्यांशुपूरः कथमन्यथाऽसौ

ज्वालावलीडम्बरमातनोति^j ॥ १३ ॥

ततोऽहं तदन्तिक एवानाकर्णितकेन स्थितः स्वयमेव तया
विलुप्तव्रीडमुत्थायावजितोऽस्मि ।

९. किं उण तुमं सहसच्चिअ बाह्छोहपक्खराविलमुहो संवुत्तो ?

j. Verses 13 and 14 illustrate the *Lasyāṅga Pracchedaka* (N.S. *Ibid.* v. 129) in which separated ladies smitten with love on account of moonshine and other excitants, cling to their lovers inspite of the offences committed by them.

प्रच्छेदकः स विज्ञेयो यत्र चन्द्रातपाहताः ।

स्त्रियः प्रियेषु सज्जन्ते ह्यपि विप्रियकारिषु ॥

(Thinking for a while, looks up, and sheds tears.)
(off-stage)

What do you say ?

“Why has your face suddenly become troubled with flowing tears ?”

Friend, I visualise now before me that top floor of the palace where my wishes were fulfilled by my beloved's spontaneous love on account of which she offered herself to the moonlight overcome with remorse due to love-quarrel.

At first, facing her friends, and then lying on the crystal slab thickly coated with menthol, she addressed the moon in such a way that I could hear her—

“Here there is surely fire inferred by the dark smoke in the moon's disc¹⁰ (or menthol). Otherwise how does he give rise to a mass of flames ?” (13).

I remained beside her as though I did not listen to her. Giving up her shyness she of her own accord got up and drew me to her.

10. Tuhināṁsubimba - here 'tuhināṁśu' can mean either 'moon' or 'camphor' and 'bimba', 'disc', 'shadow', or 'reflection', both meanings being intended in the context. Since the name of the viṭa is Karpūraśa, the above usage gains more significance. The common poetic idea that moon's rays are not cool and pleasurable, but hot and give sufferance to separated lovers, is expressed in this verse.

Cf. Rājaśekhara's Kāvyaṁimāṁsā (G.O.S. ed. p 46) :

स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः ॥

And Kālidāsa's Śakuntala III. 3—

तव कुसुमशरत्वं शीतरश्मित्वमिन्दोर्द्वयमिदमयथार्थं दृश्यते मद्दिग्धेषु ।
विसृजति हिमगर्भैरग्निमिन्दुर्मयूखैः x x x ॥

अन्योन्यं करताडनेन हस्तु स्वच्छन्दमालीजन-

स्त्यक्ता मानकथा कृताञ्जलिरसावङ्गीकृतं लाघवम् ।

आगःशल्यपरम्पराः सुभग याश्चित्ते मम त्वत्कृताः

सर्वास्ताः शशिनिम्बचुम्बकशिलालोकेन दूरीकृताः^j ॥ १४ ॥

(नेपथ्याभिमुखमवलोक्य साशङ्कमाकाशे)

किं पुनर्विहसितमुखः प्रियवयस्यः ? न खलु मामुपहसति भवान् !

किमात्य ?

^{१०}यदि एतादृशः कृतार्थीकृतकुसुमशरः परस्परमनुरागबन्धः, तत्किं तस्या दूतीभूय गृहीतप्राभृतः, प्रतिभुजङ्गं मञ्जीरकमनुसन्धितुं गतोऽसीति हासेन स्फुटितोऽस्मि ।

वयस्य, एवं मा हास्यो वैदेशिकः । कार्याचार्यकथासु किन्न श्रुतं त्वया ?

गर्वोमिभिरहार्याणां कार्यकौशलशालिनाम् ।

न्यक्कारोऽपि शुभोदकः स्पृहणीयः क्वचिद्भवेत् ॥ १५ ॥

तत्त्वां फलसम्पत्तिरेवाराधयिष्यति ।

(आकाशे कर्णं दत्वा)

किमात्य ?

^{११}सुष्ठु खलु मे कोतूहलं, तत्कथय मे विस्तरेण निजदूतत्वम् ।

१०. जइ एरिसो कअत्थीकअकुसुमशरो परोप्परमनुरागबन्धो, ता कीस तुमं तिस्सा दूदीभविअ गहिदपाहुडो पडिभुअं मंजीरअमणुसंधिदुं गदोसि ति हासेण फुटिदोमिह ।

११. सुष्ठु खु मे कोऊहलं, ता कथेसु मे वित्थरेण णिअदूअत्तणम् ।

j. See note j on p. 16

"Let the host of friends clap hands and laugh together. Giving up my pride I salute you. I won't take this seriously. Fortunate one, the series of sharp offences committed by you have all vanished from my heart by looking at the stone-slab touched by the moon's disc (or menthol)". (14)

(looking towards the stage and apprehensively looking up)

Why is my friend laughing again ? Surely you are not making fun of me !

What do you say ?

"I burst into laughter thinking that if your love is fulfilled thus, and you were mutually bound with love, why did you go on an errand to the rival suitor Mañjiraka with a present" ?

My friend, you should not laugh like this at a stranger. Have you not heard of matters relating to men of actions ?

Even the humiliation of people who are clever at actions and are not carried away by waves of pride, is in some cases a welcome and desired event. (15)

So you shall be rewarded with the rich fruit alone.

(cocking his ears skywards)

What do you say ?

"I am very curious, Tell me then in detail about your errand as a messenger."

आकर्णयतु मे वयस्यः । “गतोऽहं मदनोद्याने पानगोष्ठीगतस्य
मञ्जीरकस्य पार्श्वम् ।”

(इति हासं नाटयित्वा)

एवमाह भवान् ?

१२ किं पुन आरम्भ एव हासेन विलुठति^k भवान् ?

वयस्य, तद्वेषचेष्टानुस्मरणेन हासपर्याकुलोऽस्मि ।

किमात्थ ?

१३ “तन्मम पुरतः तमेव प्रकटय^l” ।

किं न कथयामि वयस्याय ?

वक्रो जूटः खल इव सदा कर्णदेशावलग्नः

क्षीणः कूर्चो भट इव मुहुर्लब्धलोहप्रसङ्गः^m ।

हस्ते शस्त्री भ्रमिशतकरी लासिकेव प्रगल्भा

वाक्संरोधो गद इव मुखे किञ्च ताम्बूलगोलः ॥ १६ ॥

१२. किं उण आरम्भ एव हासेन विलुठति^k भवम् ?

१३. ता मह पुरदौ तं य्येव पअडेसु ।

k. P. विलुण्ठति

l. P. प्रकटय

m. In this line ‘kūrca’ and ‘loha’ as applicable to the soldier (bhaṭa) and Mañjiraka described in the context have different meanings. “Kūrca” refers to the chest of the bhaṭa and any limb of Mañjiraka. “Loha” is the bhaṭa’s ‘metal armour’. Its specific meaning with reference to Mañjiraka is not known although the general sense intended in the context is clear enough.

Let my friend hear. I went to Mañjiraka who was at a drinking party in the garden of love.

(gesticulating laughter)

Do you say this ?

“Why do you rock with laughter even at the beginning” ?

Friend, I was filled with laughter at the thought of his dress and behaviour.

What do you say ?

“You reveal that very thing before me”.

What shall I not tell you, my friend ?

Like a crafty rogue, his twisted curly hair-do always touched his ears.¹¹, The limb(s) in his body coming into close contact frequently (with women) is emaciated like a soldier, thin due to close contact with armour). With a weapon in hand which he rotated a hundred times, he looked like a skilled female dancer (who circled many a time). And a roll of betel in his mouth was like some sickness that obstructed his speech. (16)

11. Touching one's ears or giving news about others secretly, is a well known characteristic of a wicked person.

अपि च—

उच्चैर्गाथाठनमशुभं श्रोत्रयोरात्मगीतं
हस्ताघातैरुरसि तरलैर्मौरजी वाद्यविद्या ।

भूयो भूयः कररुहपदोत्पङ्गिते दृष्टिरङ्गे
(इति तथा तथाऽभिनयं दर्शयित्वा)

कर्तुं शक्तः क इव यदि वा तस्य दुश्चेष्टितानि ॥ १७ ॥

विज्ञप्तश्चासी मया कतिचित्पाश्वस्थ-लटकसहचरश्लाघा-
भिरुत्कन्धरः ।

(सप्रश्रयम्)

१४ “आर्यपुत्र मञ्जीरक, प्रेषितोऽस्मि तव सकाशं अत्तया
कलावत्या । भणितं च तथा ।

“पुत्र मञ्जीरक ! तावकीयं विलासवती, काहमस्याः
कृपायाम् ? किं नु त्वद्वियोगदहनेन विपन्नयामस्यां त्वमेको मे
तनयः कलङ्ककलुषो भविष्यसीति वेपते मे हृदयम् । सम्प्रति
हि—

हरहिमकरलेखादुर्बला देहवल्ली

श्वसितपवनयात्रामात्र एवोद्यमोऽपि ।

तव सुभग, वियोगे विक्लवामित्थमेता-

मपि विरहविरोधी शोचते पञ्चबाणः ॥ १८ ॥

१४. आउत्त मंजीरक ! पेसिदम्हि तुह सआसं अत्ताए कलावदीए ।
भणिदं च तीए ।

Moreover,

Harsh to the ears was the loud recitation of his song (flattery). His art of drumbeat was the beating of his own chest with moving hands. Again and Again he looked at his body that bore the nail-marks.¹² (17 a b c)

(showing the respective gesticulation)

Who will ever be able to do his evil deeds ? (17 d).

I informed him who held his neck high because of certain ruffians grouped around him.

(Modestly I told him) —

“Noble Mañjiraka, ‘mother’ Kalāvati sent me to you.”¹³

She tells this—

‘Son Mañjiraka, such is Vilāsavati; what can I do when she is so compassionate ? And moreover, my heart trembles that when she succumbs to the fire of separation from you, then you, my only son, will have a tarnished name. For, presently,

Her creeper-like body is as thin as the crescent moon on Śiva’s head. She is just trying to manage to breathe. Lucky one, at your separation such is her suffering, and even cupid, the opposer of separation, grieves’. (18)

-
12. The marks are due to his having enjoyed a woman lately.
 13. Since Karpuraka impersonates a messenger, his speech is in Prakṛt. Mañjiraka is the rival of Karpuraka and is in love with Vilāsavati, the beloved of the latter. Kalāvati is the mother of Vilāsavati.

ततस्तेनोक्तम्—

“अस्त्येवमम्बाया हृदयं, विलासवत्यास्तु कर्पूरकासक्तचेतसः,
के वयम् ?”

ततो मयाभिहितम्—

१५ “नास्ति एवं नास्ति” ।

ततः स मामभ्यधात्— “भद्र ! नवागमनत्वादनभिज्ञो भवान् ।

अद्याम्बा कलहायिता सह मया कार्यं मयाद्य व्रतं
बाधन्तेऽद्य ममाङ्गकानि नृपतेर्नाट्ये नियोगोऽद्य मे ।

इत्थं मत्प्रतिषेधबद्धमनसस्तस्याः प्रभूतास्त्वेः

स्फूर्तिः कापि विजृम्भते नवनवव्याजोक्तियुक्तिक्रमे ॥ १९ ॥

अपि च—

मय्यारब्धकथे सखीजनमभिप्रस्तौति वात्तान्तरं

साकूतं कुरुते मुहुर्मम समस्यान्यस्य गर्हाग्रहम् ।

मद्विज्ञानकलासु कूणितमुखी मौनं समालम्बते

निद्रां नाटयते करोति च पुनर्व्यक्ति पुराणागसाम् ॥ २० ॥

किमाख्यातैः ? व्यक्तमेव किं नादांश्च त्वया विलासवत्याः
केलिगृहे कर्पूरकालेख्यं यत्नायमालिखितः श्लोकोऽस्ति—

‘वाचालत्वं पदालग्नो मञ्जीरः कुरुतां चिरात् ।

कर्पूर एव सर्वाङ्गसङ्गसोभाग्यभाजनम् ॥’ २१ ॥

१५. णत्थि एवं णत्थि ।

Then he said - "Mother's heart feels this way, but Vilāsavatī is drawn to Karpūraka. Who are we?"

Then I said —

"No, no, it isn't so".

He told me - "Good man, since you are a newcomer, you do not know about this.

Today I have quarrelled with mother Kalāvati. I have to perform a difficult task¹⁴ now. My limbs ache and today the king has commanded me to give a dance-recital. Thus with great dislike for me and in her determination to get rid of me, she has clearly revealed new kinds of indescribable, crafty tricks. (19)

Moreover,

When I start to speak she initiates some other topic with her friends. Often she intentionally criticises another person similar to me. She makes faces at my proficiency in the arts, observes silence and pretends to sleep; she also reveals my past faults. (20)

What is the use of my talk? Did you not see clearly at Vilāsavatī's sport-house the portrait of Karpūraka, on which is found written the following verse—

'Let the anklet (or *viṭa* Mañjira) that clings to the foot be noisy (or garrulous) for long. Camphor (or *viṭa* Karpūraka) alone is fit for auspicious contact with all limbs'. (21)

-
14. It is not clear from the context what this task or *vrata* is. Probably it refers to his difficult assignment of the concert that he is to perform that very day and that is mentioned in the following line of the verses.

तन्नामसाम्यप्रीत्या च शिशिरेऽपि कर्पूरेण सर्वाङ्गानि च्छुरयति” ।

(कर्णं दत्वा)

किमात्थ ?

१६ अहो ते धन्यत्वं यत् प्रतिपक्षमुखात् निजसौभाग्यं श्रुतम् !

(व्रीडामभिनीय) प्रियवयस्य, समग्रं तावदाकर्णय । ततस्तद्वचन-
माकर्ण्य कर्णौ पिधायाम्यधायि मया—

१७, ‘कलहायित आर्यपुत्रः एवं जल्पति । स्वप्नेऽपि नैतत्सम्भाव्यते ।
सम्प्रति खलु—

सा रागभृतहृदया असदृशरूपस्य सकलसुजने ।

तव विग्रहस्य विरतिमभिलषत्यनन्यव्यापारा ॥ २२ ॥

किमात्थ ?

१८ किं तेन विज्ञातं विपरीतार्थं तवैतद्वचनम् ?

१६. अहो ते धन्यत्वं जं पडिवक्खमुहादो णिअसोहरां णिसुणिदं ।

१७. कलहाइदो आउत्तो एवं जंपेदि । शिविणएवि ण एदं संभावीअदी ।
संपदं खु,

सा राअभरिअहिअआ असरिसरूअस्स सअलसुअणम्मि ।

तुह विगहस्स विरदि अहिलसइ अणणवावारा ॥

१८. किं तेण विन्नादं विवरीदत्थं तुह एदं वअणं ?

n. The printed text gives the *chāyā* ‘Vivṛtārtha’ for ‘Vivarīdat-
tham’. I have taken it to be ‘Viparītārtha’ (dubious) as suiting
the *Prākṛt* word and the context.

With a delight in the similarity of the names, even during cold weather she anoints all parts of her body with menthol”.

(lending his ear)

What do you say ?

“Oh you are truly blessed in listening to your good fortune from none other than your opponent !”¹⁵

(Gesticulating shyness) Dear friend, listen to everything. On hearing his words I closed my ears and said—

“The respectable one is in a quarrelsome mood and blabbers thus. This is not possible even in a dream. Now indeed,

Vilāsavatī, with her heart filled with love and nothing else, has developed a special liking (or indifference¹⁶) for your personality whose charm has no equal amongst all lucky people”. (22)

What do you say ?

“Did he know that these words of yours were dubious ?”

-
15. The Sanskrit chāyā for this Prakṛt passage is missing in the printed text.
16. ‘Virati’ usually means ‘arati’ (indifference). It could also mean ‘Viśeṣa-rati’ (special love). Mañjiraka in his exuberance, takes it in the latter sense while Karpūraka really means the former. Candanaka refers to this double meaning and intention sarcastically in his following query.

(विहस्य) कुतः विज्ञातम्^{१८} अ? अनेनैव वचनोपन्यासेन परितुष्टेन गृहीतं ताम्बूलचन्दननवीनांशुकादिप्राभृतकम् । उक्तोऽस्मि च सपरितोषम् - “भद्र निपुणक, गच्छ गच्छ । तेनास्मदङ्गुलीय-काभिज्ञानेन ग्रहीष्यसि पारितोषिकमस्मद्गृहे दीनारसहस्रम् । वयमप्यागतप्राया एव ।”

(नेपथ्याभिमुखमाकर्णनाभिनयं कृत्वा सपरितोषमाकाशे)

वयस्य चन्दनक ! आकर्णय आकर्णय, एवमिहोद्युज्यते । एवंविधबुद्धेरेवंविधमेव फलं युज्यते । यद्यनेन दग्धमञ्जीरकेण गणिकायाश्चन्द्रसेनायाः परिमुषितं वस्तु, तत्किमेष त्वदीयचीनां-शुकशृङ्गारितः सुव्यक्तं पर्यटति चत्वरेषु ? तदिदानीमस्य राजकारागारकीलितस्य कः प्रतीकारः ? अर्थसञ्चयोऽप्यस्य छलकलिताङ्गुलीयकाभिमानेन सर्व एवापहतः ।

किमात्थ ?

^{१९}किं तस्या गणिकायाः चन्द्रसेनायाः परिमुष्य तत्त्वया चीनांशुकं कपटप्राभृते मञ्जीरकस्य दत्तम् ?

(सहर्षम्) वयस्य ! अथ किम् ।

(पुनराकाशे)

एवमाह भवान् ?

^{१८}अ. कुदो विज्ञादं ?

^{१९}. किं तए गणिआए चंदसेणाए परिमुसिरुण तं तए चीणंसुअं कवडपाहुडे मंजिरअस्स दिण्णं ?

(Smiling) How will he know ?¹⁷ By these mere introductory words he was pleased ; he gave me presents like betel leaves, sandal paste and new clothes. Happily he told me— “Good Nipuṇaka, go, go. By this token of my ring you shall receive a thousand coins (dīnāras) at my house. I too shall closely follow you”.

(Gesticulating listening off-stage and delightfully speaking)

Friend Candanaka, listen, listen. Here is what I am trying to do. For one of such discernment, this sort of result alone is proper. If the wretched Mañjiraka has stolen Candrasenā's¹⁸ belongings, then why does he rove about publicly in the crossroads, elegantly dressed in your China-silk ? Now that he is locked up in the royal prison, what is his retribution ? All his hoard of wealth too has been snatched by some one laying his claim on Mañjiraka's ring received under a pretext.

What do you say ?

“Did you steal the courtesan Candrasenā's China-silk and give the fraudulent gift to Mañjiraka ?”

(Happily) Friend, yes.

(Again off-stage)

Thus do you say ?

-
17. This speech of Karpuraka need not be in Prakṛt but it is so in the printed text.
18. Candrasenā is a courtesan loved by Candanaka. She however loves a certain Hṛadatta. As seen below Karpuraka robs Candrasenā's belongings, transfers them to Mañjiraka, his own arch rival, and who is imprisoned consequently. All these happenings are narrated briefly and in a peculiar manner so that their trend is understood only with some difficulty. On the uniqueness of the theme see the critical Introduction.

२० साधु वयस्य, साधु ! प्राप्तं मया तव मैत्र्या अर्धं फलं यत्त्वया चन्द्रसेनायाः परिमुषितं सर्वस्वम् । अहं खलु तया हताशया हारदत्त-हृदयया निर्धनीकृतोऽस्मि । तदा पुनः समग्रं फलं भणितव्यं यदा हारदत्त-स्त्वया कुत्रापि संकटे पातितव्यः ।

वयस्य, प्रतिपालय कियन्तमपि कालम् । तदपि फलितप्रायम् ।

(पुनराकाशे)

एवमाह भवान् ?

२१ “परमं खलु एतत् प्रहर्षस्थानं, तद्विस्तरेण निवेदय यथा चन्द्रसेना परिमुषिता हति” ।

आकर्णयतु मे वयस्यः । उपढौकितो मया हारदत्त-हारस्तस्यै । उक्तं च—

२२ “स्वामिनि, दिष्ट्या वर्धसे ! जितं द्यूते स्वामिना हारदत्तेन सकलद्यूतकरसर्वस्वम् । अहं खलु त्वां वर्धापयितुं प्रेषितोऽस्मि” ।

२०. साधु वअस्स साधु । पाविदं मए तुह मित्तीए अर्द्धं फलं जं तए चंदसेणाए परिमुसिदं सव्वस्सं । अहं खु तीए हआसाए हारदत्त-दिन्नहिआए णिद्धणीकदोमिह । तइआ उण समग्गं फलं भणिदव्वं जइआ हारदत्तो तए कहिपि संकडे पाडिदव्वो ।

२१. परमं खु एदं पहरिसट्ठाणं ता वित्थरेण णिवेदेहि । जहा तए चंदसेणा परिमुसिदत्ति ।

२२. सामिणि, दिट्ठिआ वड्ढसि । जिदं जूअम्मि सामिणा हारदत्तेण सअलजूदअरसव्वस्सं । अहं खु तुमं वद्धाविदुं पेसिदोमिह ।

“Well done friend, well done ! I have reaped half the fruit of your friendship since you have stolen all the wealth of Candrasenā. I have been rendered penniless by the wretched Candrasenā who has transferred her love to Hāradatta. When Hāradatta is placed in some difficult straits, then the full result can be claimed”.¹⁸

Friend, wait for some time. That too is almost accomplished.

(Again off-stage)

Do you say this ?

“This is a matter of great satisfaction. Therefore tell me in detail how Candrasenā was robbed”.

Let my friend listen. I took Hāradatta's necklace as a present and told her—

“¹⁹Madam, you are lucky. At the dice-game Master Hāradatta has gained the wealth of all the gamblers. I have been sent to congratulate you”.

18. समग्रं फलं भणितव्यं (समग्रं फलं भणितव्यं), literally “the full result can be spoken of”. Or perhaps the correct word here is भवितव्यं (भइतव्यं)

19. Since Karpūra impersonates Hāradatta's servant his words are in Prakṛt.

ततश्च सा—

“किमयममृतवाण्यां स्नानकेलिप्रसङ्गो

घटयति किमु वृष्टिं माकरन्दीं वसन्तः ।

किमु समुपगताहं वैधवीं राजधानीम्”

इति हृदि हरिणाक्षी हारमामुच्य मेने ॥ २३ ॥

प्रवृत्तश्च तद्गृहे हारदत्तागमन इव हारमात्रागमनेऽपि महोत्सवः ।
उक्तश्चास्मि तदम्बया मायावत्या—

“वत्स, वत्स ! २३ अस्माकं खलु अद्य मदिरापराधीनः परिजनः ।
एतदस्माकं सर्वस्वं तवैव । तदप्रमत्तेन भवितव्यम्” ।

ततो मयाभ्यधायि—

२४ “नास्त्यत्र सन्देहः, अप्रमत्त एव तिष्ठामि” ।

अथाहं तद्गृहे मत्तमुप्तपरिजने अस्वामिक इव प्रकाशं सर्वस्व-
मादायापक्रान्तोऽस्मि ।

(पुनराकाशे)

वयस्य चन्दनक ! किमेवं कुप्यसि ?

२५ “कथं त्वया मम प्रतिपक्षस्य हारदत्तस्य प्रेषणं कृतम्” ?

२३. अम्हाणं खु अज्ज मइरापराहीणो परिअणो । एदं अम्ह सव्वस्सं तुह
य्येव । तो अप्पमत्तेण भोदव्वं ।

२४. णत्थि एत्थ सन्देहो । अप्पमत्तोय्येव चिट्ठामि ।

२५. कीस तए मह पड्विवखस्स हारदत्तस्य पेसणं कदं ।

Then,

the deer-eyed lady put on the necklace and thought to herself— “Is this the occasion for water-sports in a well of nectar? Has the spring produced a shower of honey? Have I come to the city of the moon?” (23)

There was great festivity in the house at the arrival of just the necklace, as if Hāradatta himself had come there. Candrasenā's mother Māyāvati told me—

“My son, now the attendants are under the spell of wine. All these belongings are yours. So be careful”.

I told her—

“There is no doubt that I should be careful”.

Then, when the intoxicated attendants fell asleep, as in an unoccupied house, I took away all the possessions at will and ran away.

(Again off-stage)

Friend Candanaka, why are you so angry ?²⁰

“How did you go on a commission to my adversary Hāradatta ?”

20. Candanaka considers Hāradatta as his worst rival and hence he is very angry at the very thought of Karpūraka going to him.

प्रसीद प्रसीद ! न हि न हि, मया तत्प्रेष्येणैतदध्यवसितम् ।
आकर्ण्य आकर्ण्य !

(सोपहासं) जानात्येव तदा भवान् ।

ग्रन्थिच्छटाविकटजीर्णपटैकवित्तः

स्कन्धार्पितद्विगुणबाहुयुगोत्तरीयः ।

क्रोधोपभुक्तकठिनीधवलाधरश्ची-

द्युतप्रभोरहमभूवमतिप्रसादी ॥ २४ ॥

तादृग्विधचेष्टितश्चाहं गतो माणिभद्रस्यायतनम् । एवमात्थ ?

२६ किं तव द्यूतकरस्य माणिभद्रेण ?

वयस्य, मैवम् ।

रूपान्तरं पुरारातेः प्रत्यर्षिदलनोद्धुरः ।

विनिद्रयति भद्राणि माणिभद्रः सदैव नः ॥ २५ ॥

उपालब्धश्च मया दौर्गत्योपतप्तेन भगवान्माणिभद्रः ।

“पूजोपहारविनियोगपरम्पराभि-

रायासयन्ति च धनानि च संहरन्ति ।

आशामयं दृढमपि द्रढयन्ति पाशं

विश्वप्रलम्भनपरा हि सदैव देवाः ॥ २६ ॥

तन्ममार्पय प्रागर्पितपूजोपहारान् । माणिभद्र ! दृष्टा
त्वया मदीया भक्तिः । अभक्तिरपीदानीं दृश्यताम् ।” इति
परुषाक्षरमुदीर्य विश्रान्ते च मयि—

२६. किं तुह जूदअरस्स माणिभदेण ?

Be calm, be calm. No, no, I did this through his servant.
Listen, listen.

(Laughing) Then you will know it well.

Having only an uncouth, tattered cloth with numerous knots, with my two hands placed (crosswise) on my shoulders as the upper garment, my lower lip white as chalk due to infection with anger, I became a great favourite of the Lord of Gamblers. (24)

Being engaged in such activities I went to the temple of Māṇibhadra.²¹

Do you say thus ?

“Gambler that you are, how are you concerned with Māṇibhadra ?

Friend, it is not so.

Māṇibhadra, a manifestation of Lord Śiva, and steady in destroying adversaries, always showers us with auspicious things. (25)

Tormented by difficulties, I reproached Lord Māṇibhadra—

“The gods exhaust (the devotees) by forcing them to give up many offerings of worship. They take away their wealth and strengthen the firm noose of desires. The gods are always intent on cheating the world. (26)

Therefore, give me back the offerings presented to you earlier. Māṇibhadra, you have seen my devotion. Now you see my insincerity, too”. Having spoken these harsh words, when I was wearied —

21. A king of the yakṣas. Cf. Mahābhārata critical edn. Poona III. B. 2. 123; Kathāsaritsāgara, Tarāṅga 121. v. 3.

(इत्यधौक्तौ दीर्घमुष्णं च निःश्वस्य वैकलव्यं नाटयति ।)

(पुनराकाशे)

वयस्य चन्दनक, किमात्थ ?

२७ किं पुनस्त्वमेव एवं विह्वलोऽसि ?

वयस्य, स्मरणमपि सुदारुणं तादृशदायाः ! तथा हि—

निदानं रागाणामजनि रजनीपूर्वसमयो

जजृम्भे सा हृद्या मधुरमदिरागन्धलहरिः ।

उदीर्णा सा यूनां सहजमुभगा गीतसरणि-

र्ममासीदासन्नं यमनगरदौवारिकवचः ॥ २७ ॥

अथ पुरुषः सहर्षं कश्चिदभ्येत्य भगवन्तं माणिभद्रमभ्यधात्—

२८ “भगवन् माणिभद्र ! नमस्ते । सकलोऽपि एष तव प्रभावो यन्मे स्वामी हारदत्तः द्यूते जयलक्ष्मीवल्लभः । तद्गृहाणेतं पूजोपहारम् । अपि च यदि मे कनिष्ठभ्राता निपुणको देशान्तरप्रवासित आगमिष्यति तदा एषोऽहं चतुरकः सर्वस्वेन त्वां परितोषयिष्यामि ।”

इत्याकर्ण्य च मया भवितव्यमस्मादस्माकं कियताप्याधिसमाधानेनेति कृतनिश्चयेन स चतुरको निर्गच्छन्नुपयातः ।

२७. किं उणं तुमं य्येव एवं विह्वलोसि ।

२८. भअवं माणिभद् ! णमो दे । सअलोवि एस तुह पहावो जं मे सामी हारदत्तो जूअम्मिजअलच्छीवल्लहो । ता गेन्ह एदं पूओपहारं । अविअ जइ मे कणिट्ठभादुओ णिउणओ देशान्तरपवासिदो आगमिस्सदि, ता एसो अहं चदुरओ सव्वस्सेण वि तुमं परितोसइस्सं ।

o. ‘Asmad’ found in the printed text is superfluous. In fact the whole sentence is somewhat clumsy.

(Half-saying this, sighing with hot, long (breaths), gesticulates dejection.)

(Again off-stage)

Friend Candanaka, what do you say ?

“Why are you yourself depressed like this ?”

My friend, even the memory of that condition is very cruel indeed ! For,

Then came the nightfall, the cause of passions. The wave of the odour of intoxicating, sweet wine spread (all over). Youths broke out in naturally sweet songs. Close to me were the words of the door-keeper of Yama's city. (27)

Then a certain person happily came to Lord Māṇibhadra and said—

“Lord Māṇibhadra, I salute you. It is all due to your greatness that my master Hāradatta was victorious at the dice-game. Therefore, please accept this offering of worship. Moreover, if my younger brother Nipuṇaka returns after his exile in another country, then I, Caturaka, shall make you happy with all my wealth.”

I heard him and decided that I should make up my mind to somehow control my sorrow. I then came out and approached Caturaka.

अथ स चतुरकः परिमलाहूतरोलम्बचक्रवालककृतनील-
तिरस्करणीविभ्रमं विवेश शीण्डिकागारम् । अथ तदङ्गणाददूरतः
स्थितेन प्रारेभे मया करुणस्वरं कपटशोकाभिनयः । “यथा किल
२९साधु भणितं खलु केनापि सुभ्रातृसंज्ञकेन एतत् ।

‘देशे देशे कलत्ताणि देशे देशे च बान्धवाः ।

तं तु देशं न पश्यामि यत्र भ्राता सहोदरः’ ॥ २८ ॥

३० हा धिक्, हा धिक् ! अहो, मे दुष्टजीवितस्य सुदृढत्वं,
यत्तादृशस्य सुभ्रातुः चतुरकस्यापि विरहेण न निःसरति !”

अथ तेन मदालापसमुद्दीपितसमधिककरुणार्द्रहृदयेन ससम्भ्रम-
मभ्येत्याभिहितोऽस्मि—

३१ “भद्र ! न त्वं मम कनिष्ठभ्राता निपुणकः !”

अथ मया सास्त्रेण^p तूष्णीमेव स चरणयोगृहीतः । ततोऽहं तेन
भ्रातृवियोगदुःखभरविजृम्भमाणताराक्रन्दितेन कण्ठे गृहीतोऽस्मि ।

अथ मयाऽभ्यधायि— ३२ “मुञ्चतु मुञ्चतु मामार्यः । अलीकभ्राता
खल्वहम् । सदैव आर्यस्य दुःखमुत्पादयामि ।”

२९. साहु भणिदं खु केण वि सुभादुअरसण्णुण एदं ।

३०. हद्धी हद्धी । अहो मे दुदुजीविदस्स सुदिढत्तणं, जं तारिसस्स
सुभादुअस्स चदुरअस्स वि विरहेण ण णीहरदि ।

३१. भद्, ण तुमं मह कणिट्ठभादुओ णिउणओ ।

३२. मुंचदु मुंचदु मं अज्जो । अलिअभादुओ खु अहं । सइय्येव अज्जस्स
दुक्खमुप्पादेमि ।

p. P. साश्रेण. The correct reading could be सास्त्रेण or साश्रुणा.

Caturaka then entered a tavern that was provided with a dark screen as it were, of bee-swarms attracted by the odour of wine. Then I, who was not far off from the tavern's verandah, started to show off my false grief in a pathetic tone as follows—

“Some one who has an amiable brother²² has said it well indeed !

‘You can find a wife in every country ; you can find a kinsman in every country. I have yet to see the country where a brother is as though born of the same womb’. (28)

Alas, alas ! My wretched life is so strong that it does not leave me even after being separated from such a good brother like Caturaka.”

Then he, his heart moving with much pity as incited by my words, hurriedly came to me and said—

“Good sir, are you not my younger brother Nipuṇaka ?”

I with tears, silently held on to his feet. He then wailed louder and louder on account of the grief of separation from his brother Nipuṇaka and clasped my neck.

I told him— “Let me go, let me go, noble sir ! I am indeed a fraudulent brother. Always I make the respectable one suffer”.

22. Rāma (Vālmiki Rāmāyaṇa, Yuddha. 104.14) laments in the battlefield at the loss of Lakṣmaṇa, who was not his uterine brother.

Although recited by Karpuraka in the guise of the lowly Nipuṇaka, this verse is in Sanskrit since it is a quotation from the Rāmāyaṇa.

एवं विहसति भवान् !

३३. “अहो ते अलीकनिपुणकस्यापि वङ्कवदने^q सत्यं निपुणत्वम् !”
वयस्य चन्दनक, किं वचनेन ? पश्य मे कार्य एव नैपुणम् ।
शृणु तावदग्रतः ।

अथ स चतुरकेण समधिकारमहोत्सवेन शौण्डिकोऽभ्यधायि—

३४. “त्वं खलु मे धर्मपिता । देहि मेऽपरां मदिराम् ।
मानयिष्ये मधूत्सवम् । मिलितो मे चिरप्रवासितः कनिष्ठभ्राता
निपुणकः । एष खलु हारदत्तप्रेषितो हारः समर्पितः यच्चन्द्र-
सेनायाः सकाशात् प्राप्स्ये तत्ते समर्पयिष्ये” ।

अथ मया जरदम्बरग्रन्थितः समुन्मोच्य समुपनीतं तस्य
हिरण्यशकलम् । उक्तं च मया—

३५. “आर्यं चतुरक, गृहाणैतत् । मया खलु तव प्रभावेणैव
बहुतरमर्जितम् । किं पुनः चौरावपराधतः एतदेवोच्चरितम् ?”

३३. अहो दे अलिअणिउणअस्स वि वंक्वअणम्मि सच्चं णिउणत्तणं ।

३४. तुमं खु मे धम्मपिदा । देहि मे अवरं मडरं । माणइस्सं महुसवं ।
मिलिदो मे चिरपवासिदो कणिठ्ठुभादुओ णिउणओ । एदं खु
हारदत्तपेसिदं हारं समप्पिअं, जं चंदसेणाए सआसादो पाविस्सं तत्ते
समप्पिस्सं ।

३५. अय्य चदुरअ ! गेन्ह एदं । मए खु तुह पहावेणं य्येव बहुदरं
अज्जिदं । किं उण चौरावहारादो एदं य्येव उच्चरिदं ।

q. P. gives the cchāyā वङ्कवदेन for the Prakṛt वङ्कवअनम्मि.

(Again off-stage)

Thus you laugh at me !

“Although you are a fraudulent Nipuṇaka, you are indeed clever (nipuṇa) at *double entendre*” !²³

Dear Candanaka, what is the use of talking ? See my skill in action too ! Listen to me further.

Caturaka then told the wine-seller with great delight—

“You are my legitimate father. Give me another drink. I shall honour the festival of wine. My long-exiled, younger brother Nipuṇaka has joined me. Here I offer the necklace sent by Hāradatta. Whatever I receive from Candrasenā, I shall offer to you later”.

I then took out a part of the gold from out of my knotted tattered clothes and then told Caturaka—

“Respectable Caturaka, accept this. I have earned much only by your greatness. Moreover, have I snatched only this by the crime of theft ?

23. Candanaka is himself punning on the word ‘nipuṇa’ and also complimenting Karpuraka for his earlier statements carrying double meanings. Hence phonetically and meaningwise वङ्कवचने or वक्रवचने should be the correct *chāyā* for the Prakṛt वङ्क-वचनम्.

अथ तेनोक्तम्—

“वत्स, ^{३६}अनुचितं खल्वेतत्, कनिष्ठस्त्वम् ।

ततो मयाऽभ्यधायि—

^{३७}“आर्य, किमेतद्वस्तुभूतम्^१ ? मया पुनः आर्यस्य प्रसादेन बहुतरमजितव्यम्” ।

अथ स तद्गृहीत्वा जग्राह भूयसीं मदिराम् ।

किमात्थ ?

^{३८}किं पुनः त्वया अस्थाने द्रविणव्ययः प्रकृतः ?

वयस्य, मा भैषीः !

व्यभिचरति न दाहच्छेदकापक्रियाभि-

र्जगदुपकृतिपात्रं जातरूपं तदन्यत् ।

कनकमिदमनीदृश्विश्वविश्वासघात-

प्रणयिगहनमायाजालजातात्मलाभम् ॥ २९ ॥

अथ स चतुरकः,

निस्थामकरणग्रामः प्रकामं सीधुसेवया ।

निद्रया सान्द्रया ग्रस्तः सन्निपातादिवापतत् ॥ ३० ॥

३६. अनुचिदं खु एदं, कणिष्ठो तुमं ।

३७. अय्य, किं एदं वत्थुदं ? मए उण अज्जस्स पसाएण बहुदरं अज्जिदव्वं ।

३८. किं उण तए अट्ठाणे दविणवओ वकदो ?

- r. The original Sanskrit in the printed text reads as— Kim etad Vastubhūtam, or “what is this coin in comparison to you ?” Of course by saying it Karpūraaka disguised as Nipūṇaka, flatters Caturaka. Although ‘Vastubhūtam’ is thus significant in the context it can not be the Sanskrit equivalent for “Vatthudam” in Prakṛt.

He said—

“My dear, this is quite unworthy of you as a younger brother”.

I replied him—

“Respectable sir, what is the use of this money ? I have to earn much more by your grace”.

He then accepted the coin and got a lot of wine.

What do you say ?

“Why did you spend money at an unworthy place (person)” ?

Friend, don't be afraid.

Unique indeed is *that* gold which is fit for helping people and does not change through heating, cutting and polishing. Different from it is *this* gold that has come into being from the dense web of fraud that is fond of destroying the faith of all.²⁴ (29)

Then Caturaka,

with his limbs becoming powerless because of excessive drinking, and overcome by deep slumber, fell down like one affected by high fever.²⁵ (30)

24. The two halves of the verse emphasise two distinct aspects of gold - of its helpful and unchanging nature on the one hand and its acquisition and spending by foul means on the other. The former is significantly referred to by the epithet 'jatarāpa' (with form as at the time of origin) and the latter as 'kanaka' (from 'kan' 'to glitter'). Also Vatsarāja cleverly suggests here that Karpuraka fraudulently gives counterfeit coins to Caturaka. Cf. Virodhaka's speech below 31/32.

25. 'Sannipāta' due to morbidity of the three humors (phlegm, wind and bile).

अहं च चषकचुम्बनमात्रपरो मदिरयाऽनभिभूतस्तदुत्सङ्गतो
हारमादाय निष्क्रान्तोऽस्मि ।

(नेपथ्याभिमुखं कलकलाकर्णनाभिनयं कृत्वा पुरोऽवलोक्य
ससम्भ्रमम्)

(आकाशे^s)

विरोधक, किमुद्भ्रान्तो धावसि ?

आपत्प्रशान्तिषु परा तव बुद्धिसिद्धि-

र्न त्रासलेशमपि तत्त्वयि सम्प्रतीमः ।

क्वापि प्रमादपरवानसि चेत्तदेष

तत्रास्ति मे रिपुकुलान्तकरः कृपाणः ॥ ३१ ॥

(आकर्णनाभिनयं कृत्वा)

किमात्थ ?

३९ नास्ति, मे^t किमपि भयं नास्ति । अहं खलु चन्दनकं वर्धापयितुं
प्रधावितोऽस्मि । एष खलु एतस्य प्रतिपक्षो हारदत्तो राजपुरुषैर्निगृहीतो
निर्वास्यते । एतस्य किल भृत्येन चतुरकेण अलीककनकदानेन शौण्डिको
वञ्चितः । अपरेण च निपुणकेन हाराभिज्ञानदानवञ्चिताया चन्द्रसेनायाः
सर्वस्वं परिमुषितम् । तवापि सा प्रतिपक्षभूता कुट्टिनी कलावती दुहिता
विलासवत्या गणिकागणस्य पुरतः कृतशपथनिर्वन्धमाजन्म परित्यक्ता ।

३९. णत्थि मे किम्पि भअं णत्थि । अहं खु चंदणअं वद्धाविदुं पहाविदोमिह ।
एसो खु एदस्स पडिवक्खो हारदत्तो राअपुरिसेहिं णिगिहीदो
णिव्वासीअदि । एअस्स किल भिच्चेण चदुरएण अलिअकणअदाणेण
सोडिओ वंचिदो । अवरेण अ णिउणएण हाराहिण्णाणदानवंचिदाए
चंदसेणाए सव्वस्सं परिमुसिअं । तुज्झवि सा पडिवक्खभूदा कुट्टणी
कलावदी दुहिदाए विलासवदीए गणिआगणस्स पुरदो कअसवह-
णिब्वन्धं आजम्मं परिचत्ता ।

s. P. आक्रोशे

t. P. Omits मे.

I, who had just sipped the wine-cup and not being intoxicated, took the necklace from Caturaka's lap and came out.

(Towards the stage, Karpūra shows action of "listening to a clamour" and looks bewilderingly in front.)

(off-stage)

Virodhaka²⁶, why do you run puzzled ?

In putting down difficulties your intellectual faculties are sharp. Hence I do not imagine in you even the slightest fear. But, if you are faulty somewhere, then, here is my sword, the destroyer of the hoards of enemies. (31)

(Pretending to hear)

What do you say ?

"No, I am not afraid of anything. I am running to congratulate Candanaka. Here his rival Hāradatta is imprisoned by policemen and banished. The inn-keeper has been cheated by Hāradatta's servant Caturaka with counterfeit gold. Another person posing as Nipūṇaka stole all the precious things of Candrasenā, who was deceived by the offer of a token necklace. The bawd Kalāvati, your enemy, has been given up by her daughter Vilāsavati for her entire life, by a vow made in the presence of many courtesans".

26. Virodhaka, a friend of both Candanaka and Karpūra, is the second interlocutor with whom the latter conducts imaginary conversation.

(सहर्षम्) वयस्य विरोधक, दीर्घं जीव, दीर्घं जीव !

पीयूषसिन्धुरजनिष्ट विनष्टनक्रः

प्रोच्छिन्नदुर्जनकथाऽजनि काव्यगोष्ठी ।

जाताद्य चन्दनलता भुजगीवियुक्ता

यत्कुट्टनीविरहिता गणिका बभूव ॥ ३२ ॥

तत्कथय कथमिदं संवृत्तम् ।

(आकर्णनाभिनयं कृत्वा)

एवमात्थ ?

४० मया खलु प्रथमं भणिता सुनिभृतं सा कलावती— “एषा खलु तव दुहिता द्यूतकरकर्पूरके विलग्नहृदया तव सर्वस्वमुत्खाय तस्य समर्पयिष्यति । ततस्त्वया अप्रमत्तेन भवितव्यम्” । पुनश्च मया विलासवती एवं गृहीतार्था कृता— “यथा किल एषा तव माता कर्पूरकपक्षपातकारणेन विरक्ता तव सर्वस्वम् उत्खाय कुत्तापि गमिष्यति । तदद्य रजन्यां निरीक्षितव्या त्वया एषा” । ततो यामिन्याः प्रथमयामे कलावती द्रविणस्थानमुत्खनन्ती विलासवत्या सकेशग्राहं कलहायिता निर्वासिता च ।

(सहर्षमाकाशे)

वयस्य चन्दनक, पश्य पश्य, भगवतो माणिभद्रस्य प्रसादमहिमानम् ! द्वित्रैरेव दिनैः कृतकृत्याः स्मः ।

४०. मए खु पढमं भणिदा सुणिहुदं सा कलावदी— “एसा खु तुह दुहिदा जूदअरकप्पूरम्मि विलग्गहिअआ तुह सव्वस्सं उक्खणिअ तस्स समप्पिस्सदि । तो तए अप्पमत्ताए भोदव्वं ।” पुणो अ मए विलासवदी एवं गहिदत्था कया — “जहा किर एसा तुह अन्तिआ कप्पूरअपक्खवादकारणेण विरत्ता तुह सव्वस्सं उक्खणिअ कहिंप्पि गमिस्सदि । ता अज्ज रअणीए णिक्खिदव्वा तए एसा ।” तदो जामिणीए पढमजामम्मि कलावदी दविणट्ठाणमुक्खणन्ती विलासवदीए सकेशग्राहं कलहाविदा णिव्वासिदा अ ।

(Joyfully) Friend Virodhaka, may you live long ! May you live long !

The ocean of nectar devoid of crocodiles has come into being. A band of poets thoroughly rid of evil gossip is born. Now is arising the sandalwood creeper unentangled by female serpents. For, the courtesan has become separated from the procuress. (32)

Now tell me how all this happened.

(Gesticulates listening)

Do you say thus ?

“At first I secretly told Kalāvati-- “This daughter of yours attached to the gambler Karpūraka, will dig out all your wealth and hand it over to him. You have to be careful,”

Again I informed Vilāsavati thus--

“Since you are favourable to Karpūraka, your mother being indifferent, would go elsewhere, having dug out the wealth. So this night you must be watchful of her.”

Then in the first quarter of the night, Vilāsavati caught hold of Kalāvati in the act of digging out the wealth, quarrelled with her and sent her away.”

(Joyfully in the sky)

Friend Candanaka, see, see the magnificence due to the grace of Māṇibhadra ! We have succeeded in two or three days.²⁷

27. This shows that the duration of the incidents narrated in the bhāṇa was about to two three days. Most bhāṇas describe only a day's incidents. See the Introduction for more details.

(पुनराकाशे आकर्णनाभिनयं कृत्वा साश्चर्यम्)

एवमाकाशवाणी श्रूयते—

“वत्स कर्पूरक, न तथा त्वद्भक्त्या परितुष्टोऽस्मि यथा
तद्दिने रोषगर्भरूपालम्भैः । तत्किं ते भूयः प्रियमुपकरोमि ?

(साश्चर्यहर्षमाकाशे प्रणम्य)

भगवन्, प्रसीद, प्रसीद, क्षमस्व दुर्विनयम् । एषः पुनः पुनः
प्रणतोऽस्मि ।

विपत्पयोधो निहिता विपक्षाः

पूर्णाः प्रकामं कनकैनिकायाः ।

शान्तोऽन्तरायः प्रमदामुखानाम्

अभ्यर्थये तत्किमहं कृतार्थः ॥ ३३ ॥

तथापीदमस्तु—

लोकः सदा नन्दतु पूर्णकामः

चन्द्रार्धचूडे निबिडानुरागः ।

वर्षन्तु कामं सलिलं पयोदाः

कृषार्द्रचित्ताः कनकं नरेन्द्राः ॥ ३४ ॥

॥ समाप्तोऽयं कर्पूरचरिताभिधानो भाणः ॥

(Again lending his ear to the sky, with surprise)

Anaerial voice²⁸ is thus heard !

“Dear Karpūraka, I was not so pleased with your devotion as I was by your indignant censure that day. Is there another favour I can do for you²⁹ ?”

(Offering an upward salutation with glee and astonishment)

Lord, be pleased, be pleased ! Please put up with my immodesty. I salute you again and again.

My rivals have been put in the ocean of calamities. The houses are richly filled with gold. I have overcome my impediment. I pray for the enjoyment with women. Have I not achieved everything ? (33)

But still let this be²⁹ –

Let the world be happy with fulfilled desires ! May there be deep love towards the lord Śiva with the crescent moon ! May the clouds shower profusely ! Moved by compassion may kings shower gold ! (34)

End of the Karpūracarita Bhāṇa.

28. This is the voice of lord Māṇibhadra.

29. Any drama-type in Sanskrit concludes with verses introduced by statements like किं ते भूयः प्रियमुपकरोमि and तथापीदमस्तु (भरतवाक्यम्). For more details on the final benedictory verse see the Introduction.

INDEX OF VERSES

	Verse	Page		Verse	Page
अद्याम्बा	19	24	द्युतक्रीडा°	8	8
अन्योन्यं	14	18	निदानं रागाणां	27	36
अर्हति न	10	12	निस्थानमकरण°	30	42
अहरहरनुभूता	9	10	पीयूषसिन्धु°	32	46
आच्छिद्य सद्यः	4	4	पूजोपहार°	26	34
आपत्प्रशान्तिषु	31	44	मय्यारब्धे	20	24
इहास्ति नूनं	13	16	रतिरमण°	11	14
उच्चैर्गाथापठन°	17	22	रूपान्तरं	25	34
उत्सङ्गे सिन्धु°	6	6	लोकः सदा	34	48
कथमकृत	7	8	वक्रो जूटः	16	20
किमयममृत°	23	32	वाचालत्वं	21	24
गर्वोमिभिरहा°	15	18	विगत्ययोधौ	33	48
ग्रन्थिच्छटा°	24	34	व्यभिचरति	29	42
दम्पत्योः	3	4	सखीं कृत्वा	12	14
दास्येऽहं	1	2	सा रागभृत°	22	26
दिवा निरोक्ष्य	5	6	स्मेराः काक्ष°	2	2
देशे देशे	28	38	हरहिमकरलेखा	18	22

GENERAL INDEX

- Abhinavabhāratī* xvii
Ākāśabhāṣita (-bhāṣa) ii,
vii, x, xi, xii, xxxii, 4
Anaṅga-jivana xxviii
Aṅka xvii
Appayya Dīkṣita 5 fn
Arthaprakṛtis xvi
Aspects of Sanskrit Literature iv fn
Assistant (Māiṣa) x, 4 fn
Ātmānubhūtaśamsana xxxii
Avaloka (Comm. on Daśarūpaka) xxii
Avasthās xvi

(Ballāla) Rāmacandra xxviii
(Bellamakonda) Rāma Rāya iv

Bhāṇa(s) i ff; and *Lāsyāṅgas*
xx-xxiii; a play-form ii-iv;
in post-*Caturbhāṇī* iii-v;
languages in xxviii xi;
theme in xvii

“*Bhāṇa and the Lāsyāṅgas, The*” xxii

“*Bhāṇa-rūpaka and Upar-ūpaka*” xxiii fn
Bhāṇa, uparūpaka xxiii fn
Bharata iii, x, xi, xiii, xv,
xvi, xviii-xxiv, xxvii, xxix,
xxxii, 2 fn
Bharatavākya xii, xv, xxxii
Bhāsa xii, 5 fn
Bhāskara xii
Bhaṭṭa Nārāyaṇa 6 fn
Bhavabhūti xxxiii

Bhoja's Śṛṅgāraprakāśa xxi fn

Camphor and Viṭa Karpūra(ka)
xxxviii, 15 fn, 17 fn, 24-5
Caturbhāṇī iii-v, xi, xiii,
xv-vi, xix, xxviii

Daśarūpaka ii fn, xxi-iii
Das Indische Drama xxii fn
De, S K. iv, xxii
Dhanañjaya xxi, xxiii
Dhūrtaviṭasamvāda iii, xiv-v
ḍima i
Dīśya i

Ekahārya xx-i

Garbha sandhi xvi
Geyapada xxiii iv, 15 fn
Ghaṇaśyāma xxii
Ghaṭikāśatakam Ammāl (Varadācārya) iii, xi
Guṇacandra and Rāmacandra xix

Hāsyacūḍāmaṇi i
History of Sanskrit Drama iv fn

History of Sanskrit Literature (De and Dasgupta) iv fn

Īhāmṛga i, ii
Īśvaradatta iii, xiv

Jalhana ii
Janaki S.S. i fn, iii fn, xi, xxiii, xxix, xxx fn

- Journal of Bu'l. de la Maison Franco Japonaise* xii fn
Journal of Madras University xxx fn
Journal of Oriental Research, Madras xxiii fn
Journal of Sarasvati Mahal Library xii fn
Journal of the Asiatic Society of Bengal i fn
Journal of the Royal Asiatic Society of Bengal xxii fn
Journal of U.P. Historical Research Society xxii fn
- Kaiśikī Vṛtti xxi
 Kālañjara i, ii
 Kālidāsa xv, xxxiii-iv
 12 fn, 17 fn
 Kāñcī xi
 Kandarpadarpavilāsa iv
 Karpūracarita iv ff
 Karpūra(ka), Hero and Camphor xxxviii, 15 fn, 17 fn, 24-5
 Kāśipati xii, xxviii-ix
 Kathāsaritsāgara 7 fn, 35 fn
 Kāvyaṁimāmsā 17 fn
 Kāvyaaprakāśa 13 fn
 Kāvyaśaṁhāra xiii, xv, xxxii
 Keith, A.B. iv
 Kirātārjunīya (Vyāyoga) i
 Kīrtivarmadeva i fn
 Konow, Sten. xxii
 Kuppaswami Sastri Research Institute, The i fn
 Kuvalayānanda 5 fn
- Lakṣaṇa(s) xxi
 Lāsya xx-i, xxiii
- Lāsyāṅgas and bhāṇas xx-xxiii
 and drama-types xxi-iii; in
Karpūracarita xxiii-vi;
 12 fn, 14 fn, 15 fn, 16 fn
- Madanasañjivana* xii
Mahābhārata 35 fn
Mahādhara i fn
Mārṣa (Assistant) x, 4 fn
Meghasandēśa 12 fn
Metres (in K.C.) xxxiv-viii
Miśrabhāṇa xxix
 "Miśrabhāṇa and Śṛṅgāra-rasodaya, The" xxix fn
Mudrālamkāra xxxviii, 5 fn
Mukha-sandhi xvi
Mukundānanda xii, xxviii-ix
- Nāndī ii, x
 Nārācaka xxvi fn
 Nāṭaka(s) xvii, xx
 Nāṭya xx
Nāṭyadarpaṇa xix
Nāṭyadharmi ii, 4 fn
Nāṭyaśāstra iii, x, xi, xiii, xvi-xxi, xxiv-vi, xxix-xxxii, 2 fn, 12 fn, 14 fn, 15 fn
- Nāṭya, Theatre Arts Journal* xxx fn
Nirvahaṇa-sandhi xiii, xvi
Nṛtyaprabandhas xxx
- Ojihara Y. xii fn
 Ojo guṇa xxxv-vi
- Pādatāḍitaka* iii, xiv, xxviii
Padmaprabhṛtaka iii, xiv, xxx fn
Pañcāyudhaprapaṇca v
Paramardideva i
Prabhu Nārāyaṇa Simha iv

GENERAL INDEX

55

- Pracchedaka xxiii, xxvi, 16 fn
 Prahāsana i, ii, xvi vii
 Prakaraṇa xvii
 Prakriḍita xxvi fn
 Prākṛt x, xxiv, xxvi-ix, xxxii-
 iii, xxxix, 7 fn, 12 fn, 14 fn,
 23 fn, 26 fn, 27 fn, 29 fn,
 31 fn, 40 fn, 41 fn, 42 fn
 Prarocanā x, 2 fn
 Praśasti xiii, xv, xxxii
 Prastāvanā v, x-xi, xviii, xxvi,
 xxix, xxxii, xxxvii, xxxix,
 4 fn
 Pratimukha-sandhi xvi
 "Producing Sanskrit Plays" xxx fn
 Prologue v, xi, 5 fn
 Pūrvaraṅga xxi
 Puṣpagandhikā(-gaṇḍikā) xxiii, xxv, 14 fn
 Raghavan, V. xxi-ii, xxx
 Rājaśekhara 17 fn
 Rāmabhadra Dīkṣita xxviii
 Rāmacandra (and
 Guṇacandra) xix
 Rāmacandra (Ballāla) xxviii
 Rāmakavi xxix
 Rāmarāya (Bellamkoṇḍa) iv
 Rāmavarman xxviii
 Rāmāyaṇa xxxiv, 39 fn
 Rasārṇavasudhākara xxii
 Rukminīparinaya i
 Rūpaka (Metaphor) xxxviii
 Rūpaka(s) i, x, xx, xxx
 Rūpakaśatka i, xxxiii, xxxix
 Śakuntala 17 fn
 Sallakṣaṇa i fn
 Samavakāra i
 Samskrita Ranga xxx fn
 Samskrita Ranga Annual i fn,
 xxix fn
 Samudramathana i
 Sandhis xvi-vii
 Sandhyāṅgas xiii, xv i, xxi
 Sanskrit x, xxv-vi, xxviii-ix,
 xxxii xxxix, 14 fn, 27 fn,
 39 fn, 42 fn
 Sanskrit Drama iv fn
 "Sanskrit Drama and
 Performance" xxx fn
 Sarasakavikulānanda xxviii
 Simhabhūpāla xxii
 Śleṣa xxxviii
 Somadeva 7 fn
 Śrī Harṣa xxxiii
 Śrīrāmājnama iv
 Śṛṅgārabhūṣaṇa xxviii
 Śṛṅgārarasodaya xxix
 Śṛṅgāratilaka of Bhāskara xii
 Śṛṅgārtailaka of Rāmabhadra
 Dīkṣita xxviii
 Sthāpana xi
 Sthitapāṭhya xxiii-iv, 12 fn
 Sūdraka iii, xiv, xxx fn
 Sūktimuktāvalī ii
 Sukumāra xxi
 Sūtradhāra x, xi, xviii, xxx
 xxxii, 2 fn 4 fn, 6 fn
 Svabhāvokti xxxviii
 Śyāmilaka iii, xiv, xxviii
 Tārācarapa Tarkaratna iv
 ūṭaka xxvi fn
 Trailokyavarmadeva i
 Tripuradāhā i
 Trivikrama v
 Ubhayābhisārikā iii, xiv-v

Uddīpana vibhāva	xxvi	Venkataraghavachariar	V.S.
Upamā	xxxviii		i fn
Uparūpaka(s)	xxx	<i>Veṇīśāmhāra</i>	6 fn
Vakrokti	xxxviii, 39 fn	Vimarśa sandhi	xvi
Vālmiki	xxxiv	Vindhya forests	7 fn
Vāmanabhaṭṭa Bāṇa	iii, xxviii	Viṭa	ii. x, xi, xvii, xix-xx, xxiii, xxvi-viii, xxx, xxxii-iii, 4; and camphor Karpūra(ka) xxxviii; 15 fn, 17 fn, 24-5
Vāradācārya (Ghaṭikāśatakam Ammāl)	iii, xi	<i>Viṭarājaviṭaya</i>	xxviii
Vararuci	iii, xiv, 7 fn	Vithi	xvi-vii
<i>Vasantātilaka bhāṇa</i>	xi	Vṛttis	xxi
Vatsarāja	i, iv, xxiii, xxvi, xxx-i, 43 fn; literary style of xxxiii-viii	Vṛtṭyaṅgas	xvii, xxi
		Vyāyoga	i

